

# modern PHOTOGRAPHY

NOVEMBER 1952 PRICE 35 CENTS



**USE BOUNCE FLASH • REPORT ON THE CANON CAMERA**

*For subtle textures and fine detail  
choose Ansco Supreme Film*



NO MATTER how delicate the varying textures of the subject you photograph, or how fine the recorded detail, you can be sure of big enlargements without distracting grain from negatives made on Ansco Supreme Film.

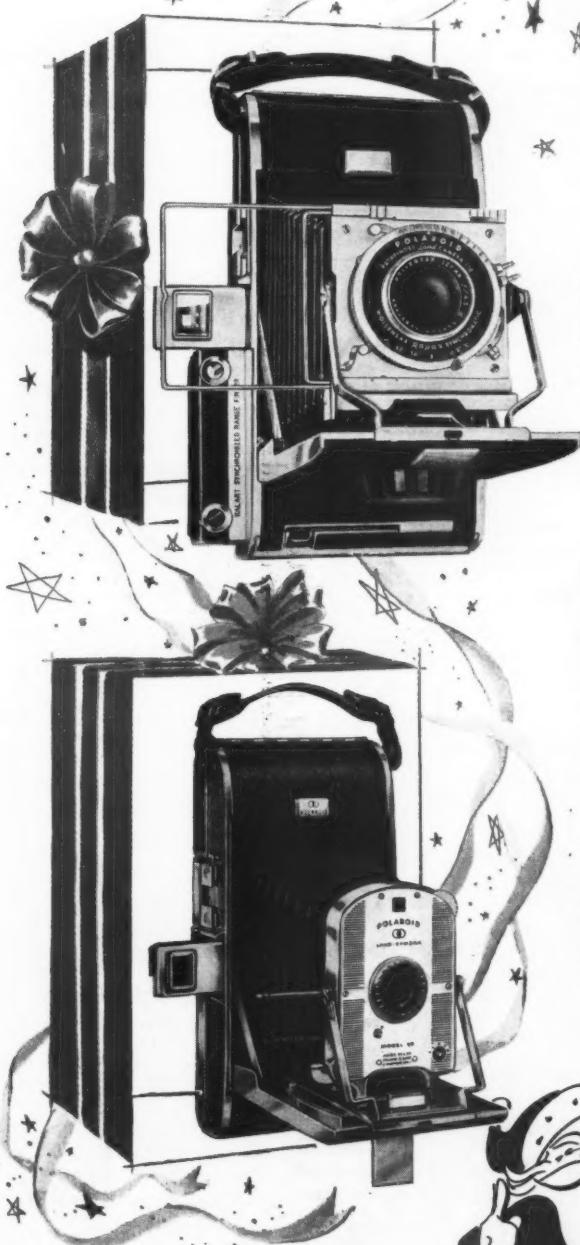
This modern-type panchromatic emulsion combines extremely fine grain with high speed (exposure indices of 50 daylight, 32 tungsten) and excellent resolving power.

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ANSCO, Binghamton, N. Y.  
A Division of General Aniline &  
Film Corporation. "From Research to Reality."

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**ANSCO**  
**SUPREME**  
**FILM**

# Picture yourself on Christmas with a POLAROID LAND CAMERA



... It's time to start hinting now for the "60-second miracle"—a Polaroid® Land Camera for Christmas. Your family will be as excited as you when you take your first picture—and show the finished print on the spot. And what a picture it will be!—sharp and crisp in sparkling black and white—as good as the *best* you've ever taken!

## Choose from these two great cameras:

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A fine professional-type camera for fast action shots, brilliant pictures from dim light, superb portraits, flash pictures. Uses regular  $3\frac{1}{4} \times 4\frac{1}{4}$ " Polaroid Film.

**LENS:** f/4.5 Raptar, 4-element, coated, 127 mm focal length

**SHUTTER:** Nine speed Rapax—1 to 1/400 second—synchronized for flash and strobe

**OTHER FEATURES:** Coupled Rangefinder; Easy-Sight Viewfinder, with full parallax adjustment down to 10 inches; built-in depth-of-field scale, exposure computer.

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1

## MODERN PHOTOGRAPHY

# NO

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146 H — Merry Christmas, red

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### KODAK PHOTO-LAB OUTFIT.....SPECIAL 6.99

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KODAK 33, c13.5			19.50
KODAK 33, c13.5, rf, bf			48.50
RETINA IIa, XENON 12,			
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RETINA Ia, c13.5, bf, mx	87.50		64.50
RETINA Ia, c12.8, bf, mx	84.50		
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Kodak REFLEX II, KA, c13.5,			
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KHOFLEX VI, c13.5, bf, case	42.50		
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Tessar, compur			99.50
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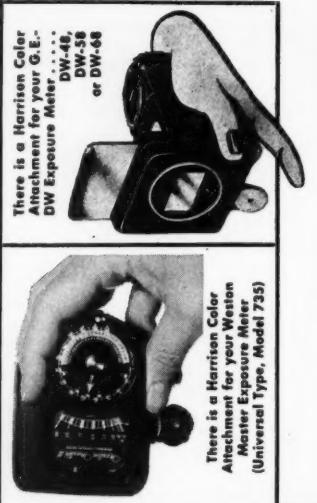
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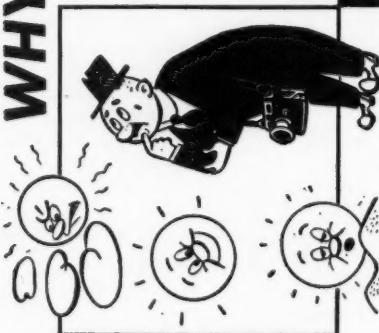


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# modern PHOTOGRAPHY

Combined with *Minicam Photography*

NOVEMBER 1952

VOL. 16, NO. 11

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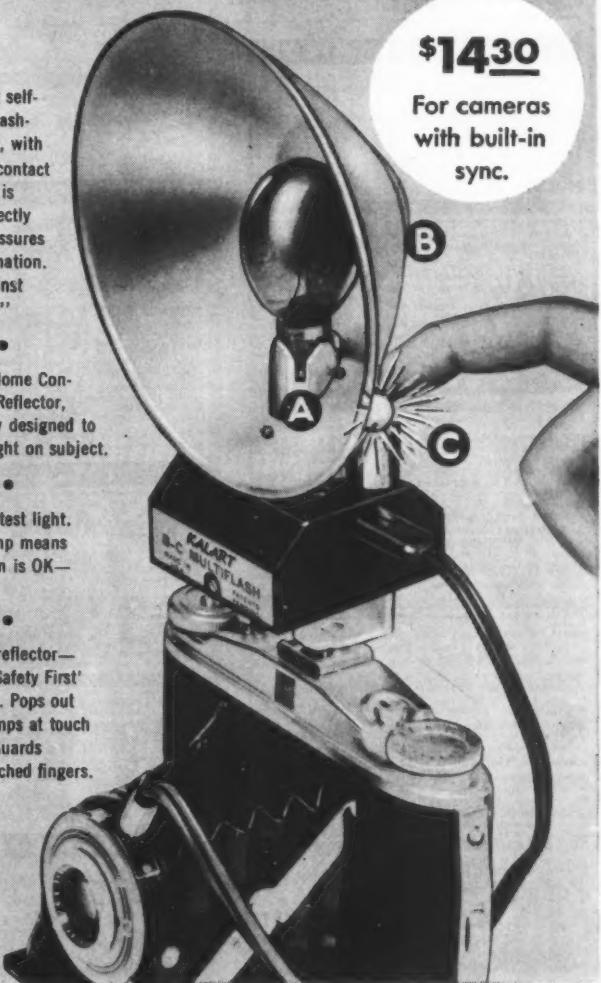
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**C** Built-in test light. Flash of lamp means firing system is OK—bulb is OK.

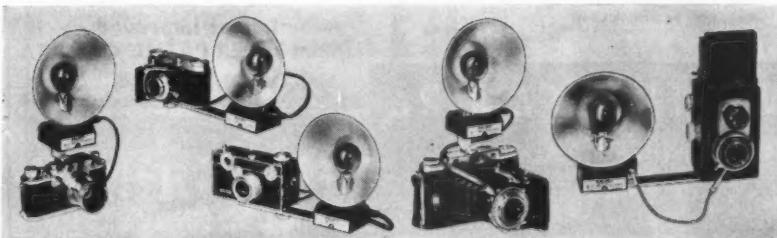
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# the last word

## Our Sept. Cover Girl

Sirs:

Regarding those ape pictures on your Sept. cover and in the article on page 40, I think they're a positive insult to the human race—they're that magnificent! Please accept an amateur's enthusiastic congratulations on a delightful job well done—and convey same to Mr. Peskin.

New York City Henry Timmerman

• *Sh-h-h—no cover girl wants to be called an ape when she is a chimpanzee!—Ed.*

Sirs:

Your September cover by David Peskin is disgustingly ugly and the article about the "cover girl" is about as funny as a toothache.

New Haven, Conn. Virgil Andrews

Sirs:

Do you have a copy of your Sept. cover without the printing on it? Peskin's model reminds me of my first girl friend back home in good old Atlanta.

Pusan, Korea Pvt. G. Wilders

• *Sorry, we'd love to send you a picture but the printing is a part of the engraving plates from which the cover reproduction was made.—Ed.*

## 65-Year-Old Premo

Sirs:

Last summer I found a camera in an attic with a lens and shutter that had to be dismantled to clean out the rust and mold. The camera was called a Premo and I have been told that it is about 65 years old. After repairing the



bellows, I bought some 4 x 5 film holders and made a test exposure. I estimate that the exposure was about 1/50 second at f/16 (the Rectilinear lens and shutter, marked Rochester Optical Co., had different markings than we use today). This shot, made with a K-2 filter over the lens, was one of the test exposures that surprised me with its amazing over-all sharpness and clarity. The lens rivals a modern one!

New York City R. R. Aldridge



Taken with DAGOR LENS by S. H. Gottscho

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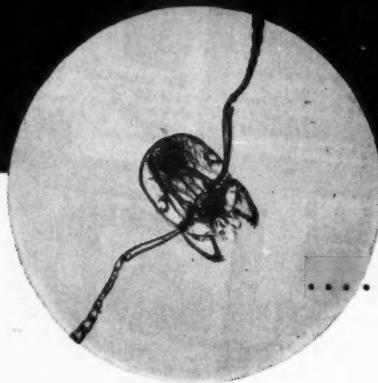
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# COFFEE BREAK with the editors

## THIS MONTH'S COVER • • •

Photographer Jerry Yulsman had no idea of the fate in store for his six  $2\frac{1}{4} \times 2\frac{1}{4}$  Rollei Ektachrome transparencies when he submitted them to MODERN. A cover with all six in sequence was decided upon. Rather than throw at the engraver the technical monkey wrench of piecing them together, Robert and Irene Fredette were asked to make a black and white montage of all six Ektachromes and then a Flexichrome following the original color in the transparencies. A single engraving was then made from the Flexichrome montage.

## BEYOND THE CALL OF DUTY • • •

When a picture critic exposes his own photos to the same kind of treatment he dishes out, we think he's a



Off center in the rain.

courageous sort of fellow. One such person is Don Langer, camera page editor of the New York *Herald Tribune*. Though most of the shots in his recent show at Willoughbys were taken purely for pleasure, some were made to show that a guy who talks about pictures should be able to take them too. This particular portrait was made with a Super Ikonta B at 1/50 at f/8. When talking to camera clubs, Don uses it to show what can be done on a rainy day, and to illustrate off-center composition. How about some other brave critics following suit?

## THE CANON CAMERA • • •

You may be surprised at first on turning to pages 56 through 61 to see another 35mm camera report after the Exakta story of last month. MODERN felt, however, that the introduction of the Canon via national distribution and advertising would whet your interest. If the camera and accessories were just a carbon copy of others already on the market, we

wouldn't have bothered with the Canon at all. But, like the Exakta, some novel constructions are built into the camera, lenses and accessories which are available with no other machine. Therefore another impartial and factual report designed to give you an honest account of one year's study of the Canon camera.

By the way, the Exakta distributors have informed MODERN that all Exakta VX cameras now being imported have American tripod threads.

## COALS TO NEWCASTLE • • •

Mrs. Lillian Wilcox went to work for Ansco in Binghamton in 1902. Figuring 50 years to be about par for the course, she plans to retire from the film finishing department come next December 1. As recognition for her service, Ansco has presented Mrs. Lillian Wilcox with a custom-built, gold-plated Ansco Rediflex box-type camera. Said Mrs. Wilcox, "It's just what I wanted. It is simple to operate and more to my liking than our more complex cameras."

## NEW PHOTO PRODUCTS • • •

Each month the U. S. Mail deposits on our desks a constant stream of releases and photographs concerning new photographic equipment. The information is then relayed to you. For the past months however, an ever increasing number of what might be called "odd photo products" have appeared on releases. We are quite puzzled as to what photographic use the dresserette (see cut) could be put to. It's 24 in. high, has two handy drawers and comes finished in antique



It's 24 in. high . . .

gold for \$16.95. We also have news of a new packaged mineral bath which doesn't seem to refer to either nega-  
(Continued on page 18)

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SAVE \$3.46! BRAND NEW! Famous-Make

14 x 17 EASEL

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2-Adjustable Arms rotate  
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Complete with All Hose Connections!



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All Stainless-Steel with welded Seams. Smooth  
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the **NEW ALPA**  
combines ultra-precision  
with the most  
advanced features...

- Needle sharp, brilliant groundglass image—parallaxfree with all lenses
- Single window, coupled rangefinder
- Multifocal 'sports type' viewfinder
- Crystal clear ALPA prism offers logical 45° viewing angle . . . re-inverts image
- Transport, cocking and speedsetting with ONE SINGLE KNOB—winds in half a turn
- Smoother release in FRONT of camera
- Neoprene fabric focal plane shutter withstands tropic heat, humidity, arctic cold
- All speeds from 1 to 1/1000th, time AND intermediate setting between marks
- Selftimer with up to 15 seconds delay
- Device for intentional double exposures
- Strobe AND flash synchronization
- Complete range of highspeed, highest resolving power lenses—3.8 up to 200cm
- Lenses have extreme extension for continuous focusing down to ultra close-up
- Everready case holds ALPA with 50, 75 or 90mm lens, shade, filters and meter
- Prescription lens adaptors for eyepieces
- Rugged construction, satin chrome finish . . . scuffproof, sweatproof covering
- No expensive extra 'finders', etc., for teleshots, copying, close-ups, photomicrography—NO PARALLAX—EVER!



ALPA 7  
35mm

The new ALPA is the most versatile, most complete, most compact camera of its type. The entire ALPA camera—gears, mechanism, accessories—is precision built in Switzerland. Every ALPA lens is individually selected and tested at the ALPA plant.

Alfinon F2.8	Schneider Xenon F1.9	Korn Apochromat
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**ALPA 7**—The utmost in 35mm perfection  
\$369.      \$459.      \$479.

**ALPA 5**—The Straight Prism Reflex  
(no rangefinder)  
\$329.      \$419.      \$439.

**ALPA 4**—The Classic Reflex (no rangefinder)  
\$259.      \$349.      \$369.

**The NEW ALPA** is years ahead—order now!  
(orders filled according to date received)

**Karl HEITZ, Inc.**

SWISS PRECISION  PHOTO EQUIPMENT  
150 WEST 54TH STREET, NEW YORK 19, N. Y.

Send for the new illustrated brochure M-11  
describing all the ALPA features in detail.

**COFFEE BREAK**

(Continued from page 14)

tives or prints since it is supposed to relax the subject and improve circulation. Also a bit about dwarf fruit trees and a necklace of bells which might be placed around the darkroom worker's neck to warn prospective intruders that darkroom work is in progress. But those dwarf fruit trees . . .

**CLICK, CLICK, SNIP SNIP • • •**

What does a photographer do when he isn't taking commercial shots to earn a living? Michael Miller, staff photographer for *Consumer Reports*, attends Rabinovitch Photography Workshop, in New York, dreams a bit, and comes up with shots like this.



He reached for his shears.

When the assignment was to take pictures of Times Square, Miller took numerous pictures with his Rolleiflex and Deardorff Triampro. He realized he hadn't caught the spirit of the place in any one picture—so he reached for his shears and snipped pieces of various negatives. These bits were projected on one piece of paper to give this impression. All of this leads us to the snippy remark that picture taking is a mighty fine hobby, even for commercial photographers.

**ON CREDIT LINES • • •**

There is nothing so sweet to a photographer as a credit line under a picture he has taken—that is, in 99 out of 100 cases. But sometimes—well, last month in New York City for instance. A group of young ladies who claimed to be models were being questioned by the police as to the exact nature of their actual occupations. Each day the newspapers were crammed with stock shots of these "models" taken from their scrap books. Ordinarily these photos would have been passed off as light cheesecake but with screaming news headlines of "vice girls tell all," they had a somewhat different inference.

(Continued on page 22)

**REALIST Accessories**

**Make Stereo Easier**

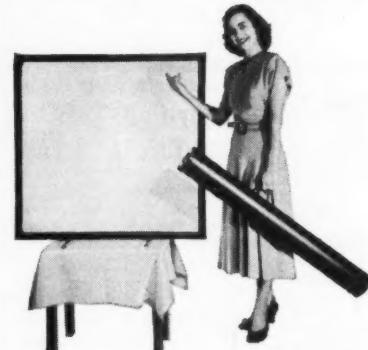


ST63

**\$9.50**

**REALIST HANDI-VIEWER**

 The finest viewer in its price range on the market today. Ideally suited as an extra personal viewer or for mass commercial use. The Handi-Viewer has the same fine, matched achromatic lenses, brilliant illuminating system, and life-size picture as the original ST61 REALIST Viewer. Entire viewing operation can be done with one hand. Sturdy, but so compact it fits into a man's suit coat pocket.



ST91AS

**\$39.50**

**REALIST SILVRSCREEN**

Specially-designed for proper stereo projection. Elastic screen stretches absolutely flat, attaches easily to lightweight frame with Quick-Snap buttons. Surface is powdered aluminum bonded firmly for maximum reflection. Built-in tilt control directs reflected light to audience. Frame packs neatly inside attractive, tubular carrying case. Also available: 54" x 59" floor model with adjustable stand.

**STEREO Realist**

.....  
**THE CAMERA THAT SEES THE SAME AS YOU**



# Take it easy WITH STEREO-REALIST

Every REALIST picture is an exact reproduction of the original scene

JUNIOR's curly locks are going to fall — and Dad's all set to record the event in full, natural color and true-to-life depth with his Stereo-REALIST camera. The proud parents will recall this event over and over through the years as they view the pictures in their REALIST viewer.

REALIST slides exactly duplicate what you see with your eyes. Children are so real you feel as if you could reach out and cuddle them . . . you can almost smell the fragrance of flowers . . . scenic views are glorious in all their natural splendor.

The REALIST camera is easy to operate, too. It's a *precision* product of American craftsmanship, designed to give maximum photographic enjoyment with minimum effort. People who never before operated a camera get outstanding pictures on their very first roll of film.

If you haven't discovered the excitement of REALIST pictures, your camera dealer will be glad to show some to you. See how you too can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 379 W. Court Street, Milwaukee 12, Wisconsin



\$159.00 (tax inc.)

## CHECK THESE Realist FEATURES

- World's most complete system of stereo photography
- Microscopically matched, coated 35 mm f:3.5 lenses—perfect alignment assured
- Direct vision, centered view-finder — completely eliminates parallax
- Synchronized for flash
- Hinged lens cover with hyperfocal table.
- Electronically time-tested shutters for perfect color photography
- Wide base, split image range finder for more accurate focusing
- Easy to operate — fewer picture failures.
- Economical—29 stereo pairs from 36 exposure roll, 16 from 20 exposure roll
- Full year warranty against mechanical failure

## STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

 Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.



**SPIRATONE BACKS AND RECOMMENDS  
THESE NATIONALLY KNOWN QUALITY  
LEATHER GADGET BAGS**

Made by one of the foremost manufacturers in the field, and exclusively offered by us through a special purchase, believe on or to the usual wholesale prices. These bags are all brand new, first class, and equal to bags often confused with "seconds" or "closeouts" of inferior leather bags. *Ship Wt. of Gadget Bags are 2 lbs., 2 lbs., 3 lbs., 3 lbs., 4 lbs.*

**SP1.** Really the solution for the photographer with few accessories, yet just too many to carry around separately. The SP1's rectangular shape and lack of inside divisions give it ample storage space for a bag only 10" x 7" x 3". A reinforced bottom, a leather foldover flap and two small side flaps assure maximum protection for the contents. The SP1 also makes a sporty "over-the-shoulder-bag" for the young lady. Spiratone priced at only . . . . .

**SP2.** The SP2 is liked for its all-around versatility. Made of top-grain elk-tanned cowhide, the SP2 will be yours for years of rough handling. One large, two small inside pockets, one convenient outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8" x 10" x 3" — recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at \$10.00 — a Spiratone buy at

**SP3.** Basically of the same overall construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold most of the extras that make picture-taking really fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. *Budg. \$6.95 et-priced at half or list. . . . .*

**SP4.** A jumbo-sized genuine well-made cowhide bag of beautiful "leather" appearance, 11" x 11" x 5" — for small press cameras and plenty of accessories. Zipper around top for easy accessibility at contents. Roomy inside pockets and an extra large outside pocket.

**SP5.** The latest addition to our line and one of the advanced amateur or professional, leather-covered cameras (10" x 7" x 5"), or for taking "with cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that \$30.00 bag, you won't pass up the SP5 at a 34% . . . . . **\$13.95**

**POLARIZING FILTER Series V \$2.49**  
21.5mm, 25mm \$2.00 — Ser. VI \$2.98 — Ser. VII \$3.98  
The only sky-filter that can be used with color! Helps eliminate reflections in water, snow-windows, landscapes, increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscoicolor and all black and white films. Fits standard filterholders. Formerly, you had to pay \$6.75 for a Series VI \$5.75 for a Series V polarizing filter — Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

**GIGANTIC SALE IN OPTICAL GLASS  
FILTERS AND CLOSEUP LENSES**

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium, yellow, orange, green, blue, red, purple, ultraviolet, yellow-green, U.V.I., U.V.II., U.V.III., U.V.IV., PLUS 1 (20" in 36"), PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). *Ship Cost for one to six filters 10¢.*

**DELUXE FINISH** (made for you by one of the best known filter mfrs. in this country). **Ser. V ea. \$1.00** **Ser. VI ea. \$1.25** **Ser. VII ea. \$2.00** **Ser. VI ea. \$1.49**

**SPIRATONE PROUDLY INTRODUCES ITS NEW  
PIGSKIN FILTER BANK Series V \$3.00**  
Series VI \$3.50

The answer to the photographer's dream! Genuine leather, can't scratch or break, doesn't get wet, doesn't heat the light on warm days, accommodates shade and eight filters all instantly accessible. Priced to compete with filter containers made of much shorter-wear materials. **Shipping Cost 25¢**

**FREE Introductory Offer** Your choice of one of the filters listed below (exc. polarizing) FREE with purchase of Filterbank OR Filterbank absolutely free with purchase of \$10.00 worth or more of filters listed (incl. polarizing).

Save 10.95 on Professional  
**HEADMASTER TILT TOP**

Only the advanced amateur and professional photographer will truly "appreciate" for a massive tilt-top that will hold any camera will appreciate this unusual buy! 180 degree tilting, with positive lock in any position. 360 degree rotation, easy-tilt-over camera platform. Solid brass throughout. Regularly (easily worth it!) \$16.50.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.

**FOR THE 8MM MOVIE FAN**

**Reg. \$6.95, Save 33 1/3%  
For All 8mm and 16mm  
Cameras**

**MANSFIELD CINE TITLER**

**+1 100' Color  
Hollywood 8MM Movie**

**\$4.64**

Titles add action, provide continuity for your movies! Yet, making titles is no simple job with the Cine-Titler. It's a complete unit, including Auxiliary lens for exact focus. Photograph picture post-cards, titles of your own design; you can even shoot animated titles — an instruction booklet accompanying every Titler. *Ship. Wt. 1 lb.*

**8MM PROJECTION  
EDITING VIEWER**

**\$2.95**

**Ship. Wt. 1 lb.**

**It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.**

**Metal 8mm Reels 2 Cans**

**200 ft. sets — 6 for \$2.98**

**400 ft. sets — 5 for \$2.98**

**300 ft. sets — 5 for \$2.98**

**It's a viewer which makes editing a real pleasure, projects brilliant 2 1/2 x 3 1/2" pictures in full action on the built-in groundglass. It's a real editing viewer and automatic drawbacks with built-in scraper, pair of precision machined geared rowids with fingertip controlled draw brakes and 200 ft. capacity, plus a sturdy metal base, and a sturdy, compact action less than the lowest-priced action viewer would cost alone!**

**Shipping Weight 9 lbs.**

**This outfit is made by a well-known manufacturer of editing equipment; yet, initial production is likely too small for the great demand we anticipate; so please be patient, if our deliveries are a little slow.**

**Unbelievable Savings on Coated, Color-corrected**

**8MM TELEPHOTO—WIDEANGLE "PACKAGES"**

**PACKAGE A 1 1/2" f:1.0 3x focusing telephoto (click-stop, depth of field scale), plus 1" f:3.8 2x telephoto, plus 6mm f:1.8 extreme wideangle. . . . . \$5.95**

**PACKAGE B 1 1/2" f:3.2 3x focusing telephoto, plus 1" f:12.5 2x telephoto, plus 6mm f:1.8 1.0 extreme wideangle. . . . . \$49.95**

**PACKAGE C 1 1/2" f:3.2 2x telephoto, plus 1" f:1.8 2x telephoto, plus 7mm f:12.5 4x wideangle. . . . . \$34.95**

**PACKAGE D 1 1/2" f:3.2 3x telephoto plus 7mm f:12.5 4x wideangle. . . . . \$29.95**

**PACKAGE E 1" f:3.5 2x telephoto plus 7mm f:12.5 4x wideangle. . . . . \$24.95**

**SUPER ECONOMY PACKAGE 1" f:1.5 2x 3x telephoto plus 2x auxiliary wideangle. . . . . \$15.95**

**SUPER ECONOMY PACKAGE G 1" f:3.5 2x telephoto plus 2x auxiliary wideangle. . . . . \$12.95**

**SUPER ECONOMY PACKAGE H 1" f:2x focusing auxiliary telephoto plus 2x auxiliary wideangle. . . . . \$9.95**

**When ordering auxiliary lenses, state speed, make, model of your normal lens. Standard "D" mount fits virtually all Revere, Keystone, Dejur, Franklin, Perlex and Kodak Reliant cameras.**

**Adapters for use on B&H Sportster, Companion, Trilexus; Cinematex; Bolex L-8 \$1.95 additional.**

**New and best value yet!**

**200 WATT MANSFIELD 2x2 SLIDE PROJECTOR**

**\$17.95**

**Mansfield's streamlined**

**design, scientific illumination system creates brilliancy with**

**200 watt bulb equal to that of projectors**

**500 watts and more.**

**f:3.5 Protak Projection lens projects**

**sharp, clear picture.**

**Raising and lowering device, on-off switch, all-metal body, dual slide carrier, UL-approved.**

**FREE with Mansfield Projector: BLOWER BASE, worth**

**\$7.65, makes possible use of greater wattage if desired.**

**Provides perfect cooling, making prolonged projection**

**more comfortable.**

**Shipping Weight 7 lbs.**

**Clearance Sale—Save 50%  
ACME LITEPAK \$3.95**

**including Dabrite Exposure Meter w. case**

**Litepak contains 2 clamp-lites, clamps, reflector, carrying case with compartments, lighting fixture — a handy, compact, easy-to-use, complete outfit! Two reflector floods, one photofloodbulb (you'll need nothing else but camera and film!) — \$2.25 extra. *Ship. Wt. 6 lbs.***

**THREE REFLECTOR OUTFIT \$5.49**

**Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all ready to assemble with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.**

**Photoflood Stand FOR + TWO REFLECTORS ONLY \$6.49**

**The ideal Indoor Lighting Set-up.**

**Sturdy, adjustable stand extends to 8'.**

**Stand telescopes compactly to only 2 feet. Positive**

**locking at any desired height, 22" crossbar.**

**Can also be used to hold screen, backgrounds.**

**Two spun-aluminum 10" reflectors**

**(for #2 or 2 photofloods), complete with**

**switches, bullet socket, ball-socket**

**swivel joints, paper insulation, cords, etc.**

**Can be used on crossbar or furniture. Complete outfit \$6.49.**

**Shipping Wt.: Stand 4 lbs., Reflectors 4 lbs.**

**Suggestions: Two #2 photoflood bulbs, . . . . . \$6.66**

**Extra Clamp-on bullet with bulb (for semi-spot) 1.79**

**Photoflood Stand with Crossbar only . . . . . 3.49**

**SPIRATONE TWOLITE \$2.95**

**ACME FOURLITE \$5.95**

**Sturdy metal construction.**

**Separate on-off switches.**

**control inner and outer**

**bulbs, luxurious porcelain**

**bulb sockets, extra-large**

**rubber-coated camera**

**platform, permanent attachment.**

**Uses four 375 watt bulbs**

**safe on house current. Handle removable for tripod use.**

**Ship. Wt. 5 lbs.**

**Comparable to 6c Slidebinders**

**2x2 Glass Slidebinders Each 2 1/2c**

**in lots of 200**

**The biggest bargain in quality slidebinders ever offered and one of the finest methods of**

**mounting transparencies (35mm Argus, Leica size) between glass! Pre-gummed Fibreboard, 800 for**

**self-centering of slide, provision for type-on \$10.95.**

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**Why risk fingerprints and scratches on your irreplaceable color shots? 200 for \$5.00. *Ship. Wt. 5 lbs.***

**Sample package of 20 2x2 glass binders, postage 75¢.**

**200 Singleframe (Mercury) Masks 1.75**

**Masks fit**

**200 Square (Robot, Tenax) Masks 1.75**

**Masks fit glass and metal binders**

**Save up to 40% on**

**2x2 METAL SLIDE BINDERS 6c EACH**

**The ultimate in simplicity! Aluminum glass binders,**

**may be used over and over again. Just place transparency**

**between glass, insert in metal non-warp frame.**

**18 for \$1.26 54 for \$3.51 126 for \$7.56**

**Shipping Weights 1 lb., 2 lbs., 5 lbs.**

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**30x40 TRIPOD SCREEN \$6.89**

**With steel prices gone up, it wasn't easy to**

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**we could easily sell all the screens we can**

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**low prices. So, encouraged by record**

**breaking summer sales volume, we stock**

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**Same quality as before: Crystal-beaded pyrexinyl**

**surface; screen raises and lowers on elevating rod,**

**assuring positive alignment. Metal can have beautiful**

**scratch-resistant finish. Carrying handles set automatically for balanced carrying. Sturdy tripod is plated and has balanced rubber tips. Thousands of these screens**

**are in use, not only by amateurs, but by clubs, churches, colleges as well.**

**Screen Size Aspr. Shpg. Wt.**

**30" x 40" 6.89 10 lbs.**

**30" x 40" 8.19 11 lbs.**

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**52" x 70" 24.95**

**\* These screens are shipped by us Express (freight costs collect) within U.S.**

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# STROBE SLANTS

by Nat Sperry

THAT old saying that "you get what you pay for" has been buzzing round in my head these past few months, and I think I have finally been able to pin-down the reason why.

In writing these columns for you, I've been trying to sum up in one short sentence what you, the buyer should look for, before you shell-out with the dough. I think that this short phrase just about does it.

When buying your strobe unit, first weigh the value received, against the cost of the unit. Will the product deliver all that's claimed for it? Will it perform its function properly, without needing constant repairs? Will it last as long as you think it will? Or, will it function at its peak efficiency for the first few months of use and then begin to resemble the kind of unit you paid for. There are no "short cuts" in manufacturing a strobe unit. When cheaper, inferior components are used in order to reduce the selling price, the result is a cheap, inefficient unit that isn't worth the price paid.

In addition to the G. E. oil-filled condensers (which I spoke about last month) found in all EPCO units, there are RCA rectifier tubes, Oak vibrators and specially designed transformers. Epcos has had years of experience in the manufacture of transformers; they were able to put this experience to good use developing a transformer for their strobe unit that is *second-to-none* in quality and efficiency. Because nothing but top-grade components are used in all EPCO units, and because they are all pre-tested before reaching the assembly line you can easily see why EPCO can and does give a five (5) year factory guarantee with each of its units.

Very often we receive visits from Photographers who have been using EPCO units, and their glowing praise makes us feel just a wee bit proud. The cameramen on the Cunard Lines have been using EPCO units exclusively for several years now, and like it because of its *ruggedness* and *dependability*.

Another chap used an EPCO to shoot a graduation exercise of some two-hundred students receiving their diplomas. Because his unit enabled him to fire every 3-4 seconds he completed his assignment without the loss of a single picture.

Still another guy reports that he has been getting excellent Stereo pictures of weddings and other affairs because he finds his EPCO unit delivers sufficient light consistently for good color pictures.

To sum it all up, when you go out to buy a Strobe Unit, look for *quality*, not *price*, because you will find as so many others have, that a quality unit is the least expensive in the long run.

If you're interested in getting some more dope on the finest speedlight around, drop me a post card and I'll be glad to oblige.

Sincerely,

*Nat Sperry*

EPCO PRODUCTS INC.  
2500 Atlantic Ave. Brooklyn 7, N. Y.

## COFFEE BREAK

(Continued from page 18)

ence. And under each photo, as per the photographers' never-ceasing demand for recognition, were credit lines of a number of photographers who would have been happy to forego the honor just this once.

### THE THORNY SIDE • • •

A news photographer's life is no bed of roses according to Stanley Tretick, UP photographer assigned to the recent GOP convention in Chicago. His job was to get pictures of activity on the convention floor. As part of this assignment he aimed his camera at a delegate who had fainted. Suddenly, according to Tretick, he was seized by a sergeant-at-arms, hit several times by Chicago policemen, and ejected from the hall.



UNITED PRESS PHOTO  
Pictures with punch.

On the spot to catch this shot was UP photographer Bertram Brandt—also doing his job. We don't know exactly who is holding Tretick, but Tretick, according to a UP dispatch in the *New York Post*, is suing the Republican National Committee for \$250,000.

### COMING NEXT MONTH • • •

- For the past six months, MODERN has been secretly testing an amazing new fine-grain developer which is soon to be placed on the market. John Wolbarst writes the exclusive story.
- Beaumont Newhall begins the first authentic life study of a great photographic pioneer—William Henry Fox Talbot.
- Bill Brandt is one of the greatest living photojournalists. You'll see his pictures, learn how he works.
- Tired of the same old winter snow scenes in color? If you're looking for something different, we'll tell you where to find it.
- Report on a new sub-miniature camera no larger than a pack of cigarettes. Yet you can enlarge to 11 x 14.

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2 1/4 x 3 1/4 — \$3.85      4 x 5 — \$4.12  
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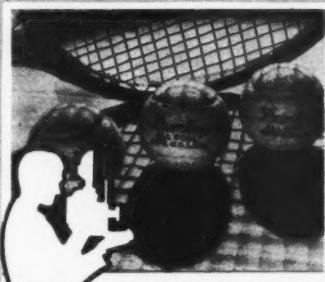
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- Left: New Elgeet 38mm f:2.5 telephoto lens for 8MM cameras providing 3X magnification. Price only \$46.95.
- Center: New Elgeet 6.5mm f:2.5 wide angle lens for 8MM cameras. Wide and fast, it's priced at only \$41.50.
- Right: New Elgeet 75mm (3") telephoto lens for 16MM cameras providing 3X magnification. Price only \$63.45.

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MAKERS OF  
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## behind the scenes news of the photo industry

### E. Leitz vs. Ernst Leitz

Perhaps you have noticed that no E. Leitz, Inc. New York ad for Leicas appears in MODERN this month. As a matter of fact, E. Leitz, Inc. New York, has cancelled all advertising and has suspended publication of *Leica Photography* magazine. The concern has also revoked the authorization allowing buyers of Leicas abroad to bring them home. So, customs officials will not permit anyone to enter the U. S. with a trademarked Leica after Sept. 30.

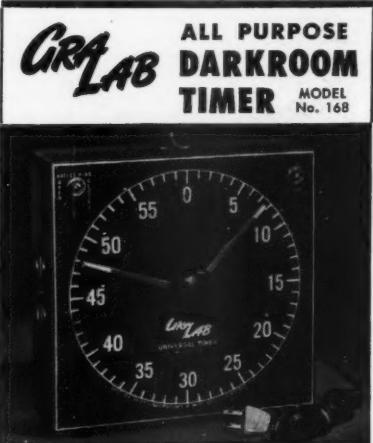
Why? Because Ernst Leitz, Wetzlar, the German manufacturer of the Leica, has refused to continue selling to E. Leitz, Inc. New York. But let's go back to World War II. At that time, the German owned New York distributor was seized by the Office of Alien Property which then operated the concern for the U. S. In effect, there were two separate companies: Ernst Leitz, Wetzlar, Germany, manufacturers of the Leica, and E. Leitz, Inc., New York.

At the end of the war, Ernst Leitz, Wetzlar again began to sell Leicas in the United States through its former distributor, still U. S. Government run. But in August of this year the Justice Department called for bids on the New York concern. Its former German owner, Ernst Leitz, Wetzlar, was not permitted to bid. The New York distributor was finally sold to Dunhill International, Inc. Ernst Leitz, Wetzlar immediately announced it would not supply the Dunhill-owned concern.

In an exclusive statement to MODERN's Editor-in-Chief Augustus Wolfman, the German company indicated that plans were already afoot to start another agency to handle Leitz, Wetzlar, products.

"It will start its commercial activities in the near future and be managed by men who have been connected with us for many years and who will be able to give our customers... the very best service," declared Ernst Leitz, Wetzlar.

Exactly how this new agency would operate or what trade names would be used to describe its products is not clear. Will the famed Leica name be changed by the factory? Will Dunhill manufacture cameras under the names Leica and Leitz? What role will the Canadian Ernst Leitz factory play? Meanwhile customs officials advise all overseas travelers to remove the trade names "Leica" and "Leitz" from their overseas purchased Leicas if they hope to bring them home.—THE END.



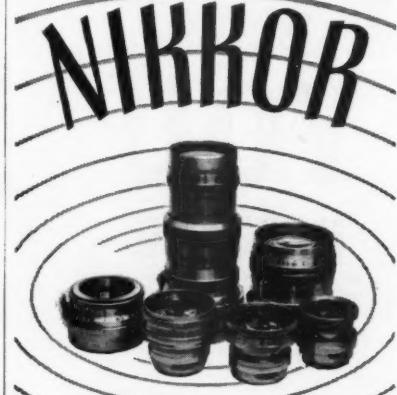
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Compact folding tripod that fits in your pocket

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11 section	44 1/2"	6 1/2"	9 1/2 oz.	\$12.50	\$ 9.38
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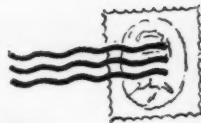
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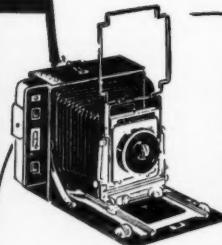
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NOVEMBER, 1952

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**2 1/4 x 2 1/4**

**PERKEO I**

**ORIGINALLY \$49.50**

**NOW \$39.50**

**YOU SAVE \$10.00**

Yet nothing has been changed!  
All Perkeo features have been retained!  
This camera's tremendous popularity  
with thousands of picture fans  
permitted Voigtländer to step up  
production and streamline its operation,  
effecting tremendous savings. We pass  
these savings on to you. Perkeo I  
takes 12 pictures on a roll of 120 or  
620 film, accepts all types of spools.  
Small, light, compact and streamlined.  
Vaskar f4.5 lens in Prontor shutter.  
Speeds to 1/200 second plus built-in  
flash contact. It looks good — it feels  
good — it is good. It's one of the  
best camera buys today.

*Mail orders filled. Add postage.*

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**110 West 32nd Street  
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New York 1, N. Y.  
LOngacre 4-1600**

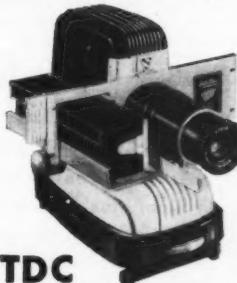
"CLIFFIE...here's  
why **TDC** is  
famous for **SUPER  
PROJECTION!**"

Says Mary Hartline,  
Star of TV's  
Super Circus

## TDC SHOW PAK

Built into case—  
it's truly portable!

A complete  
300 watt  
blower cooled  
projector of  
ultra-modern design amazingly  
priced! Has 5" coated anastig-  
mat lens. All metal, all typical  
TDC quality. Handsome lift-off  
case, built-in slide file. Light  
weight but rugged, ShowPak is  
ready to go, ready to show!



## TDC Mainliner "300"

A 300-watt projector with built-in blower, coated 5" f/3.5 anastigmat lens in helical focusing mount, positive micro-tilt adjustment. SELECTRON Semimatic changer included...you need never touch a slide by hand!

**\$62.50\***

\*F.E.T. incl.

Three Dimension Co.,  
4555 W. Addison St., Chicago 41, Ill.

Prices subject to change  
without notice

# New products

### 2 1/4 x 2 1/4 Balda Camera

Made in Western Germany the Balda camera is only five inches long yet takes 12 exposures on 120 film. The camera is equipped with f/3.5 Ennagon



lens with focusing range from 3 1/2 ft. to infinity, and has a ratchet film winding knob, with automatic stop, which permits fast film advance without reference to the film window. Other features are: zone focusing calibrations, depth of field calculator, body shutter release with integral cable release socket, accessory clip, and optical viewfinder. The all-metal body has scratch-resistant morocco grain covering, and exposed metal parts are finished in satin or chrome. Price, \$48.50. For additional information write:

KLING PHOTO SUPPLY CORP.  
235 FOURTH AVE. NEW YORK 3, N. Y.

### Praktica FX 35mm Camera

The new Praktica FX, 35mm single lens reflex camera, features factory synchronization for regular and electronic flash. This German made camera retains most of the features of the former model, including focal plane shutter speeds from 1/2 to 1/500 sec. plus bulb. Price with f/2.9, 50mm coated Prakticar lens \$99.50; with f/1.9, 58mm coated Meyer Primoplan lens, \$139.50; with f/3.5, 50mm coated



Zeiss Tessar lens and pre-set diaphragm control, \$139.50; with f/2.8, 50mm coated Zeiss Tessar lens and pre-set diaphragm control, \$169.50. Eveready leather case, \$10.95.

The new Praktica FX will also take  
(Continued on page 30)

"Right, MARY...  
**TDC**'s a circus  
of Slide fun  
for everyone!"

Says Cliffie the  
Clown, featured  
performer  
of TV's "Super  
Circus"



## TDC

### PROJECT-OR-VIEW

Projector, table viewer all in one! A finger flick converts from a projector (covering a full size screen) to a big 6 1/4 x 6 1/4" table viewer! Coated f/2.9 anastigmat lens. Takes all 2 x 2 slides.

Standard Model 150 watts, AC-DC **\$74.50\***

Deluxe Model 200 watts, AC blower cooled **\$84.50\***



### "STREAMLINER 500"

Projects more light than any other make of 300 watt projector! Coated 5" f/3.5 anastigmat lens, Venturi-type blower cooling. With Selectron Semimatic slide changer!

**\$84.50\***

### "STREAMLINER 300 Duo"

Projects 2 x 2 and 2 1/4 x 2 1/4 (in 2 1/4 x 2 1/4 mounts) slides. With 5" f/3.5 coated anastigmat lens.

**\$69.50\***

\*F. E. T.  
INC.

### FREE SLIDE BOOKLET!

Information-packed guide  
written by Rus Arnold, ASA

MAIL THIS COUPON TO:

Three Dimension Co., Dept. M.P.11  
4555 W. Addison St., Chicago 41, Ill.

Please rush me a FREE copy of your new booklet  
on slide photography and projection.

NAME.....

ADDRESS.....

CITY..... ZONE.... STATE.....



**COLOR-BALANCED PROJECTION**  
for 2 1/4 x 2 1/4 and 2 x 2 Slides

**BUILT RIGHT INTO THE CASE!**

**GoldE**

# Reflex

## 300 WATTS BLOWER COOLED

Glorify your color slides with brilliant, big-as-life projection. Get the GoldE REFLEX—America's finest projector. **DOUBLE VALUE**; 2 x 2 Adapters with every REFLEX give you two projectors for the price of one.

Performance-proved and tested GoldE features give you more lasting value:

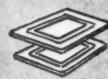
1. Rotil.
2. Spring Finger Con-
3. Automatic Leveler
4. S-m-o-o-t-h Slide
5. Denser Mounts
6. Transport

Cast aluminum construction—powerful, noiseless blower cooling, perma-fix focus—exclusive finger-tip controls—quality 6 1/2" F-4 coated, anastigmat lens.

Complete with lamp and deluxe tweed case. Built right into the case! (F.E.T. inc.) **\$86.50**

Write for free "Projector Gems" Booklet.

YOUR PRECIOUS TRANSPARENCIES are bound to be safer in GoldE aluminum dust-proof binders. Complete with glass and changeable title labels.



REFLEX 2 1/4 x 2 1/4 Binders  
Box of 12.....\$1.85  
Box of 50.....7.00



NEW REDUCED PRICE!  
SNAP-IT 2 x 2 Binders  
Box of 20.....\$1.85  
Box of 100.....\$8.25

At better camera dealers everywhere

**GOLDE MFG. CO.**



**Brightest Name  
in Slide Projection**

4888 N. CLARK ST.  
CHICAGO 40, ILLINOIS

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## NEW PRODUCTS

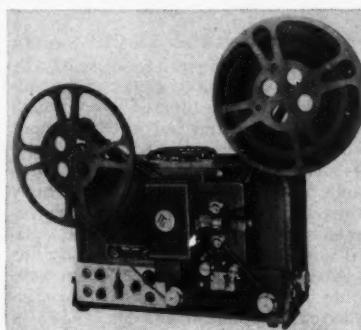
(Continued from page 29)

the Zeiss Prismatic Viewfinder which snaps on instantly and gives an upright, laterally correct image. Price of Viewfinder \$19.95. For more information write:

THE PRAKTICA COMPANY, INC.  
48 WEST 29 ST., NEW YORK 1, N. Y.

## 8mm Magnetic Sound Projector

Movie Sound 8 is the first 8mm magnetic sound projector-recorder-playback unit. After film has been processed and returned from the manufacturer, your dealer must send it out to have a magnetic sound stripe added on one side of the film. The unit can then be used to record and playback sound at 24 frames per second, as well as at silent speed. Sound can be added to old silent films by the same process.



The projector, which weighs about 34 pounds, takes 1600-foot reels, and uses a 500 or 750 watt lamp. It also includes microphone jack, phonograph jack, control switch with accidental erasure prevention, headphone monitor for listening as you mix sound, volume indicator, record and erase head built into one unit, self locking tilt, and six-inch speaker. Amplifier output is approximately 5 watts. Price of complete unit including case, microphone and six-inch speaker, \$398.50. Magnetic striping for 8mm film, is now being done by Reeves Soundcraft Corp., 10 East 52 St., New York, N. Y., through your dealer, and costs \$1.75 per 50 ft. roll of 8mm film. The standard machine will allow use of a microphone and one other source of sound. An external mixer, for adding still another sound source will be available. For more information and a descriptive brochure, write:

MOVIE MITE CORP.  
1116 TRUMAN ROAD, KANSAS CITY 6, MO.

## Three New Rodenstock Lenses

Three coated Rodenstock lenses, made in Munich, Germany, are now available in the U. S. The Heligon f/2.8, 35mm in Leica mount, is a wide angle lens with 63.5 degree angle of view, priced at \$105.60. The Perigon f/12, extreme wide angle lens, covers a field of 85 degrees at full aperture. Made for 3 1/4 x 4 1/4, 4 x 5, and 5 x 7 cameras, it (Continued on page 32)

*you'll be*  
**KING**  
**of 35 mm**  
**COLOR**



*with*  
*the*  
*New*  
**GoldE**  
**\$49.95**  
complete with  
lamp and case  
(inc. F.E.T.)  
A  
royal  
value!

## CORONET

America's finest  
200 Watt BLOWER COOLED  
2 x 2 Slide Projector

**Just in time for  
Christmas!**

Years-ahead styling—4" F:3.5  
anastigmat coated lens—  
brilliant, true-color projec-  
tion—Uni-built cover case—  
plus a score of other exclusive  
GoldE features!

At your dealer now!  
FREE! Write for Bulletin No. 529

**GOLDE MFG. CO.**



**Brightest Name  
in Slide Projection**

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CHICAGO 40, ILLINOIS

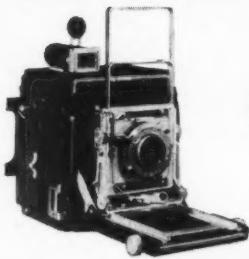
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### HERE'S WHAT WE SEND YOU!

(All Items Are  
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YOU'RE ALL SET  
FOR PICTURE  
TAKING

- Camera you select
- Coated lens of your choice
- Synchro Shutter
- Kalart Cpld. Range Finder
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- Graphic Film Pack Adapter
- 6 Cut Film Holders
- Sunshade
- Adapter Ring
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- Deluxe Carrying Case
- 1 Package 25 shts. Cut Film
- Factory Guarantee

Size of camera and choice of lens determines price of complete outfit.  
(That is, you get the complete Graphic outfit as listed to the left, and the price you pay is shown following the camera and lens you choose.)

SIZE	LENS	COMPLETE OUTFIT PRICES	
		SPEED GRAPHIC	CROWN GRAPHIC
2 1/4 x 3 1/4	f4.5 Ektar 4"	\$319.00	\$279.00
	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3 1/4 x 4 1/4	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5 1/4"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5 1/4"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5 1/4"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5 1/4"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.7 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. \*With 1/800 sec. flash supermatic shutter at \$13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.

3 1/4 x 4 1/4 SUPER D GRAFLEX with 6" or 7 1/2" Kodak Ektar..... \$246.75  
4 x 5 SUPER D GRAFLEX with 7 1/2" Kodak Ektar..... 267.25

### GRAPHIC ACCESSORIES

Roll Film Holders for Graphics or Graflex  
2 1/4 x 3 1/4..... \$18.95 3 1/4 x 4 1/4 or 4 x 5..... \$21.50  
Grafmatic (6 septum) holders  
for 2 1/4 x 3 1/4..... \$14.85 for 4 x 5..... \$21.95  
Polaroid back for 4 x 5 Graphics..... \$77.50

Wide Angle f6.8 Schneider Angulon  
coated, MX compur 1/500th second:  
65mm (for 2 1/4 x 3 1/4)..... \$62.50  
90mm (for 3 1/4 x 4 1/4 or 4 x 5)..... \$67.50  
Graflarger—complete with stand..... \$52.50

10" Tele Xenar f5.5, Cmpr. Syn.... \$99.50  
14 1/4" Tele Xenar f5.5, Cmpr. Syn.... \$179.00  
Graflite Side Lighting Unit..... \$14.00  
Graflok Backs—4 x 5 (complete  
with viewing hood)..... \$28.55

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The Most Versatile!

*Linhof*  
SUPER TECHNIKA 2 1/4 x 3 1/4

Complete 3 Lens Outfit

**\$575.00**



### FEATURES

- Super Technika 2 1/4 x 3 1/4 Camera; 65mm f6.8 Wide Angle Angulon Lens; 105mm f3.5 Schneider Xenar Normal Lens; 180mm f5.5 Tele Xenar Telephoto Lens. All in fully synchronized MX Compur Rapid Shutter to 1/500 sec. All coupled to rangefinder.
- Multifocus Rangefinder
- Tilting & Swinging Back
- Revolving Back
- Triple Extension Bed
- Drop Bed
- Quick Change Lens Lock

### 4 x 5 LINHOF OUTFITS

(Price at right includes camera with lenses checked)

4 x 5	127mm f4.7 Xenar	135mm f3.8 Xenar	150mm f4.5 Xenar	90mm f6.8 Angulon	240mm f5.5 Xenar	360mm f5.5 Xenar	PRICE
One Lens Outfits	✓		✓				\$359.75
		✓					375.75
			✓				380.75
Two Lens Outfits	✓		✓	✓			442.00
		✓		✓			458.00
			✓	✓			463.00
Three Lens Outfits	✓	✓	✓	✓	✓	✓	580.00
		✓		✓	✓	✓	581.00
			✓	✓	✓	✓	655.00
				✓	✓	✓	660.00

(All lenses coated and all shutters flash synchronized.)

Multi-focus optical viewfinder—for 4 x 5 or 5 x 7..... \$ 84.00  
3 Lens 5 x 7 Linhof outfit..... \$874.00

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### Buy With Confidence 10 Day Trial—1 Year Warranty



Wt. 7 lbs.

used 'LIKE NEW'  
Stereo Realist  
Three Dimension Camera  
with Eveready Case  
List \$169.25 ONLY \$114.50



used 'LIKE NEW'  
4 x 5 Crown Graphic  
F4.7 coated lens—Heiland  
Solenoid and Flash Gun,  
Kalart RF, Graflok Back  
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Single Lens Reflex  
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coated Xenar F3.5 lens  
compur synchro shutter  
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used 'LIKE NEW'  
2 1/4 x 3 1/4 Speed Graphic  
EKTAR F3.7—Kalart RF  
Graflok Back  
List \$285.35 ONLY \$169.50



used 'LIKE NEW'  
16mm Bell & Howell 70 DL  
with T.H.C. 1" F1.5; 15mm  
T.H.C. f2.5; T.H.C. 4" F4.5  
List \$564.00 ONLY \$349.50



used 'LIKE NEW'  
Kodak Medalist II  
EKTAR F3.5—Synchro  
with eveready case  
List \$312.50 ONLY \$169.50



used 'LIKE NEW'  
35mm Contax 'S'  
Biatar F2, Pre-Set Diaphragm  
with eveready case  
List \$495.00 ONLY \$215.00

**SPECIAL LEICA SALE**  
Used Leica IIIC Bodies  
all perfect & guaranteed  
when new \$224.00 ONLY \$99.50

Just Received—New Shipment  
DIAZ II—Xenon F2  
coupled range finder  
compur M-X synchro  
List \$145.00 ONLY \$111.00

**SPECIAL—4 Cameras Only**  
Kodak 35, coupled Range Finder  
Coated F3.5 lens—Synchro Shutter  
List \$96.50 ONLY \$49.50 with case

**THRIFTLITE AC-40**  
Electronic Flash, for most  
cameras with internal synch

List \$49.50 ONLY \$35.95

**USED—GUARANTEED 1 YEAR      USED—10 DAY MONEY BACK TRIAL**

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Kodak Tourist F4.5, synchro	\$ 37.50
Super Ikonta 'C' Tess F3.5	115.00
Super Ikonta 'B' Tessar F2.8	129.50

#### Reflex

Rolleicord F3.5 Triolar cld	\$ 79.50
Argoflex 'EF' E. R. Case	42.50
Rolleiflex, Tessar F3.5	149.50

#### 35MM

Argus C3, case & flash	\$ 39.50
Contax I, Sonnar F2, E. R. Case	89.50
Claris II, F2.8 Synchro, case	47.50
Leica IIIC, Elmar F3.5, case	149.50

#### 8MM

Kodak Model 20 F3.5	\$29.50
Revere Ranger F2.5 cld	44.50
Bell & Howell Sportster F2.5	47.50
Cinemaster F1.9 cld	27.50

Please include postage—Overpayment refunded—C.O.D. 10% Deposit

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## CAMERA STORES, INC.

127 West 50th St. (At Radio City)  
New York 19, N. Y.

## NEW PRODUCTS

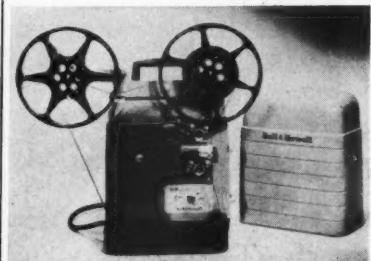
(Continued from page 30)

comes in focal lengths from 90mm to 130mm in Prontor or Compur Shutters. Prices are from \$67.95 to \$81. The Imagon f/4.5 portrait lens, with grid attachments, is available in focal lengths from 120mm to 480mm, for a variety of cameras. Prices range from \$128.50 to \$189. For additional information write:

ALFA PHOTO CORP.  
303 WEST 42 ST., NEW YORK 18, N. Y.

### Bell & Howell 8mm Projector

A new 8mm projector, weighing only 12 pounds, has been brought out by Bell & Howell. The unit uses a 500-



watt lamp, will hold a full 400 ft. reel of film, and has a single switch for lamp, motor, and rewind. Fitted with an f/1.6 coated lens, it has a swing-out film gate; threading guide card which can be used as a small "shadow box" screen when turned over and inserted in the detachable cover; and operates on 90 to 130 volts AC. Threading can be checked before switching on the motor by use of a hand film advance knob. The frame is all-aluminum, and the projector is self-contained in a gray and maroon case. Price, complete, \$99.95. For more information write: BELL & HOWELL CO. 7100 MCCORMICK ROAD, CHICAGO 45, ILL.

### AnSCO Finex L Developer

AnSCO Finex L Developer and replenisher are now available to replace



Finex which was discontinued some time ago. The manufacturer claims that one quart of this fine grain developer will process up to 60 rolls of

(Continued on page 36)

The ability of the Norwood Meter to accurately appraise light and determine correct exposure both indoors and out make it an essential part of my equipment.

CHARLES ROSHER  
ASC. FRPS. FSSME. APSA  
Director of Photography  
with M.G.M. Studios

I have two of them, and find them extremely accurate and very sturdy, and in my opinion are very important to a photographer, particularly as we make pictures today, working equally well outdoors and indoors.

From my own experience I am sure the Norwood Meter would be as important to an amateur as a professional, proving very economical as the user is always assured of a correctly exposed negative.

RAY JUNE ASC.  
Director of Photography  
Metro-Goldwyn-Mayer Pictures

In my many years as a director of photography in Hollywood, this is the first exposure meter that has completely eliminated the element of guesswork or human error in exposures. At this time particularly I find the Norwood invaluable, since so many of the pictures are scheduled for quick production—especially those of the Western type.

I am confident that I voice the opinion of all the Hollywood cameramen, and our appreciation.

JACK GREENHALGH ASC.  
Director of Photography

As you know, I have been using the Norwood for years and I appreciate how much it has helped me in my profession. It has never failed me and I depend on it entirely in my daily shooting at Warner Brothers Studio, Hollywood. I would not be without it.

TED McCORD ASC.  
Director of Photography  
Warner Bros. Studio

I have used the Norwood Meter for quite a long time on my pictures and find it to be an indispensable tool.

GEORGE JOSEPH FOLSEY ASC.  
Director of Photography

## NORWOOD Director INCIDENT LIGHT EXPOSURE METER

...The Meter  
the BEST  
Photographers use

Read what the experts  
say . . . Proof positive of  
Norwood Superiority!

"The Standard of the Studio"

with the amazing photosphere



Perfect exposure  
every time . . .

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Priced at only  
**\$3295** (no tax)  
with Photosphere,  
Photogrid and Photodisk.  
Write for Literature.

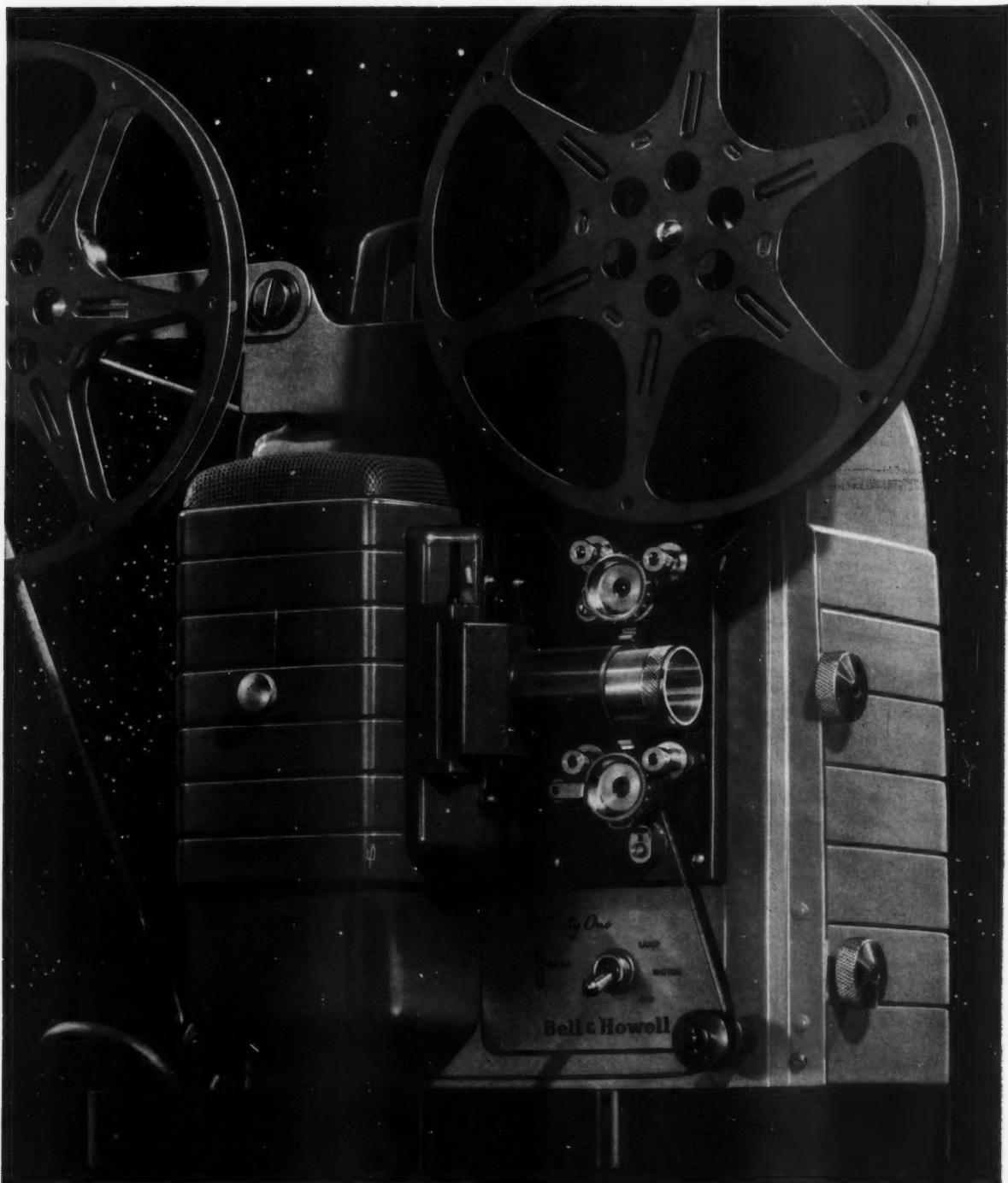
It is my opinion that the Norwood Meter is the best all around meter for our use. In naming some of our bigger pictures made here, "King Solomon's Mines" and "Quo Vadis," which were both photographed by Robt. Surtees, he used nothing but the Norwood Meter all through both of these pictures.

JOHN ARNOLD  
Executive Director of Photography  
Metro-Goldwyn-Mayer Pictures  
Culver City, California

I have been using this Norwood Meter since they first hit the market. I have used it on all my pictures at M.G.M., and this has been the first time I had it up for a check and adjustment. I find the Norwood Meter to be absolutely correct and dependable and very easy to use. I wouldn't be without one.

JOSEPH RUTTENBERG  
Director of Photography  
Metro-Goldwyn-Mayer Studio

# DEBUT!



**Guarantee:** During the life of the product, any defect in material or workmanship will be remedied free (except transportation).

# *It's the fabulous, new Bell & Howell 8mm home movie projector!*

**"so easy to use!"**

Here is what every 8mm movie maker wants in a fine projector—Bell & Howell quality, light weight (12 pounds), modern design, sparkling performance—all at a truly modest price. This is the new 221 that puts more light on the screen than any other make of 500-watt movie projector—that shows sharp, bright movies up to 6 feet wide—that is a snap to thread—that runs so quietly—that never needs oiling.

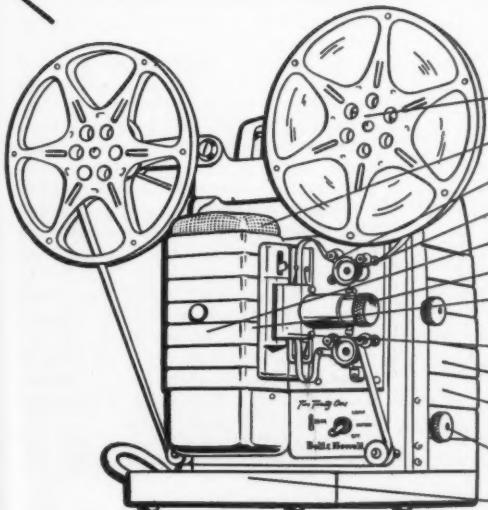


**\$99<sup>95</sup>**

**"perfect family gift!"**

You'll be proud to give or receive this new member of the fine family of Bell & Howell products. The 221 is precision-built in true Bell & Howell tradition to give a lifetime of trouble-free performance. Now offered by most Bell & Howell dealers on liberal terms and trade-ins. Price subject to change without notice.

## *Perfect mate for any 8mm movie camera!*



Check these features against those in more costly projectors and you'll agree it pays to invest in Bell & Howell quality!

- 400-ft. film capacity for full half-hour show.
- Forced draft ventilation for lamp-house.
- Easy, fool-proof threading.
- Undercut rollers and sprockets prevent film scratching.
- Die cast aluminum housing.
- f/1.6 Filmocoted lens.
- Three-tooth shuttle for safety in running film with damaged perforations.
- "Swing-out" aperture gate.
- Compact, modern styling—8" x 8" x 12".
- Carrying case of strong, mar-proof, lustrous, gray-and-maroon Tenite.
- Convenient tilt device.
- Space for storing spare reel.

# **Bell & Howell**

*makes it fun to make  
(and show) movies!*



#### SPECIAL PURCHASE

##### \*BIG SAVINGS

NEW! 8MM

##### TELEPHOTO LENS

Famous TELEPILOT 1 1/2-  
3.5mm. f/3.5, 1/3.4, f/3.5  
Telephoto Lens  
Fits standard cameras.  
Coated color corrected.  
List \$30.00  
Quantity Limited...  
Order Today! Special \$15.95

SAVE ALMOST \$200... LIKE NEW

#### KODAK EKTRA OUTFIT

Just look at what this outfit consists of:  
• Kodak Ektra Camera with Ektra f/3.5 lens  
• 35mm. f/3.5 Wide Angle lens  
• Fine Ektra Telephoto lens  
• Leather carrying case  
A \$543 value when new  
Now Special Priced

**\$349.00**

(Take advantage of substantial savings offered on separate lenses)

#### SAVE! Complete 8MM. MOVIE EDITING OUTFIT



Perfect "buy" for every 8mm. camera owner. Features adjustable focusing, automatic splicer, rewinds with patented break (take up to 400 ft. reels), heatless lens filter, built-in adapter, 2 filters. Total value \$105.95.

Act Fast! Only \$16.95 complete

**SAVE \$21.91**

#### Complete BOSLEY B-2 OUTFIT

Famous Bosley B-2 35mm camera with f3.2 coated lens, rangefinder... complete with leather e.r. case, flashgun, 1 roll color film, sunshade, adapter, 2 filters. Total value \$101.41.

**SPECIAL \$79.50**

Camera alone \$73.50



#### FOTOSHOP "SPECIAL OF THE MONTH"

Complete

LIGHTING OUTFIT  
There's 2 polished 10" parabolic reflectors: 10" reflector; plus complete clamp, cord and socket set for each reflector. Complete as you can wish for... and instead of 57.50  
you pay only **55.49**

Drastic Reductions!

#### MOVIE FILM CHESTS

All-metal, grey finish. For 12 reels and cans.

	Reg.	Sale
8mm, 200 ft.	\$3.25	\$2.44
8mm, 400 ft.	3.95	2.97
16mm, 400 ft.	4.95	3.71

#### SENSATIONAL FALL

##### SCREEN SALE!

High quality fine beaded fabric screens, on sturdy built tripods.

Reg. **NOW  
ONLY**  
30 x 40.....\$13.75 **\$7.95**

40 x 40.....\$15.25 **\$9.95**

20% Deposit on C.O.D.'s.  
Please add approximate postage. All items subject to prior sale.

#### FOTOSHOP FEATURE

##### FOR LEICA LOVERS

##### \*85mm f/2 COATED SUMMAREX

High speed telephoto lens. Black mount.

When New \$459.00

LIKE NEW **\$195.00**

In Chrome mount **\$289.00**

\*300mm SCHNEIDER TELE-XENAR

f/6.3 Used. Excellent buy! **only \$95.00**

##### \*Save 40% on EXTENSION TUBES

Each of these sets of 3 lightweight duralumin Leica extension tubes . . . 7/16mm., 15mm., 30mm. . . . are worth \$10.00.

YOU PAY ONLY **\$5.95**

#### THE LEICA VALUE YOU'VE WAITED FOR

##### COMPLETE LEICA III-F OUTFIT

• Leica III-F with coated f/2 Summarit lens.

• PLUS 35mm. f/3.5 coated

Summaron wide angle lens.

9cm. f/4 chrome Elmar telephoto lens.

Leather already carrying case

Universal image-erecting finder with leather case

EVERYTHING LIKE NEW... VALUED WHEN NEW

AT \$600.00

Sensational Low Price **\$464.50**

You can't find a better camera at a better price

#### TELEPHOTO & WIDE ANGLE

##### AUXILIARY LENSES

for most 35mm cameras

These lenses are coated and color-corrected. They attach easily to your regular camera lens and give excellent results. Available for such cameras as Argus C-3, Bolex, Contessa, Kodak 35, Signet, Exakta, Mercury 1. Each lens complete with leather case.

**\$15.88 each**

Telephoto and wide angle set **\$29.95**

#### Special Purchasel

##### SUNRAY ARISTOCRAT

##### ENLARGER

Ideal for the beginner. Takes negatives up to 2 1/4" x 3 1/4". Complete with lens and handy carrying case.

Reg. \$14.95

Special **\$9.95**

8 x 10 Easel **\$3.95**

#### 2 SECTION FLEETWOOD CENTER

##### RISE TRIPOD

Light . . . . Compact (closes to 25", opens to 60"). Standby! Easy lift action. Sure locking head.

Was \$19.95

Fotoshop priced at only

**\$14.49**

#### 7 SECTION POCKET TRIPOD

Just arrived from Europe . . . this sturdy duralumin tripod is less than 12" closed . . . . extends to 48 inches. Handsome rubber cord finish.

Complete with miniature tilt top.

Reg. \$11.90

Sale **\$7.99**

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**fotoshop** inc

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PLEASE SAY YOU SAW IT IN MODERN

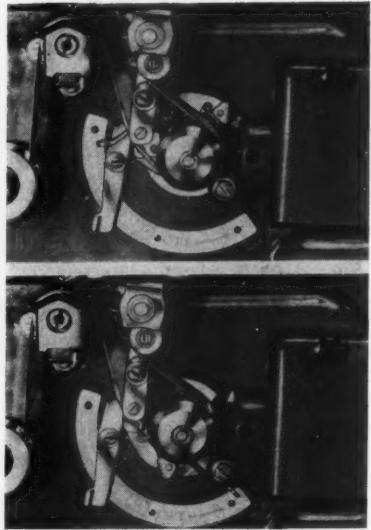
## NEW PRODUCTS

(Continued from page 32)

120 film with proper replenishment. Both developer and replenisher are single solution preparations, and lettering on the bottles is fused into the glass. Finex L Developer, 1 qt. size only, \$1.25. Replenisher, 1 pint size only, 90 cents. For additional information and a brochure, write: ANSCO BINGHAMTON, N. Y.

#### Magnetic Sound For 16mm Double Perforated Film

Bell & Howell's Soundstripe service permits recording and playback of magnetic sound directly on double perforated 16mm standard film, at 16 or



24 frames per second. It is no longer necessary to make a copy on silent film perforated along only one edge to provide enough space for the magnetic sound track. The sound stripe is placed between the film sprocket holes and the edge closest to the projector. Cost of soundstriping is 3 1/2 cents per foot.

Owners of Bell & Howell Filmosound 202 magnetic recording projectors can have them factory-adapted to record and playback double perforated film. A small roller which supports the film at point of contact between head and Soundstripe is added, in order to iron out the bumps. Photo at top shows Filmosound 202 with roller in running position, while the lower one shows roller in retracted position for ease in threading. Cost of adapting Filmosound 202, \$35. For further information, write:

BELL & HOWELL CO.

7100 MCCORMICK ROAD, CHICAGO 45, ILL.

#### Universal 35mm Cassette

The Shirley Wellard Universal Cassette for loading bulk film can be used in all 35mm cameras with a pull-out rewind knob. An adjusting screw has been provided to insure lining up film

(Continued on page 38)

A MESSAGE TO THE WORLD'S BEST PHOTOGRAPHERS

ABOUT THE NEW

*Pathé*

MODEL E

16mm MOTION PICTURE CAMERA



#### FULL FRAME FOLLOW FOCUS

A feature formerly restricted only to the professional cinematographers now available in the Pathé "16". You sight directly through the lens in use while it is in use! You can follow focus—you see when the subject moves out of the depth of field—you can achieve perfect composition—from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures...no more chopped heads...no necessity for parallax correction—there is no parallax. All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.



Let's look at the FACTS...and the facts are that the Pathé Model E is the most advanced 16mm camera available...with many superior FEATURES that make it the FAVORITE of those who are satisfied with nothing less than the best!

Let's suppose you are now considering the purchase of a 16mm camera. Does it have a full frame focusing device that permits you to sight through the lens all the while you are filming? Does it give you a full scale of six speeds up to 80 frames per second? Does it have a variable shutter that makes possible all professional effects? Does it have a film transport mechanism set for sound film?

Do you want a motor that gives you 75% longer run with one winding than any other camera? Do you want a superior and an exclusive 3-lens turret? Do you want a built-in hand-crank for forward or reverse action? Do you want a camera whose beauty of style has no equal?

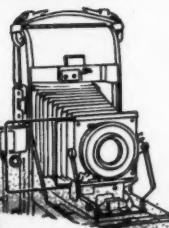
You who read this magazine know movie cameras, you are the world's best photographers, you know quality and performance when you see it. We are not afraid to ask you to COMPARE the Pathé Model E with any other movie camera...at any price!

See the *Pathé* Model E at your favorite camera retailer, or write for free folder, Dept. P10, DIRECTOR PRODUCTS CORP., 570 Fifth Avenue, New York 36, N. Y.

## ANOTHER PHOTOGRAPHIC LEADER

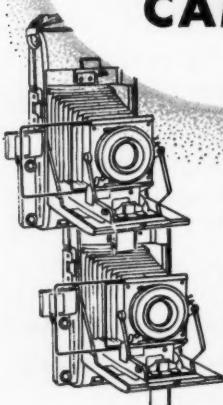
**POLAROID**

with its World Famous  
"Pictures-in-a-minute"  
camera



**SELECTS**

## RAPTAR LENS in RAPAX SHUTTER for the new, deluxe PATHFINDER CAMERA



After extensive tests Polaroid Corporation selected the Wollensak Raptar lens in Rapax shutter for its new, deluxe camera, the Pathfinder. The Pathfinder, the finest "pictures-in-a-minute" camera, required the finest lens and shutter (the heart of every camera). Polaroid found, as have so many other leading camera manufacturers, that there is no finer lens and shutter than Raptar lens and Rapax shutter. For a new thrill in photography try the new Pathfinder camera by Polaroid with the Raptar lens in Rapax shutter by Wollensak.

Raptar... the  
MASTERPIECE of Lenses

**Wollensak**

OPTICAL COMPANY, ROCHESTER 21, N. Y.

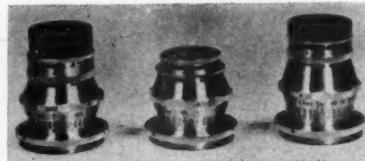
## NEW PRODUCTS

(Continued from page 36)

with the track and sprockets of different cameras. After being wound on the spool, the film is inserted into a rotating inner tube within the cassette which completely protects it against light. Film is rewound into the cassette in the conventional manner. Price, \$5.70. For further information write: CAMERA SPECIALTY COMPANY, INC., 50 WEST 29 ST., NEW YORK 1, N. Y.

### New Pieskar Lenses

A new line of Pieskar lenses is now available for owners of miniature type single-lens reflex cameras, who want telephoto, or wide angle coverage. These German-made lenses are coated, and all but the wide angle lens have pre-set diaphragms.



Pieskar telephoto lenses, in mounts to fit the Master Reflex (illustrated), Primar Reflex, Hasselblad, Contax-S, Praktica, and Exakta, are: 135mm, f/3.5 at \$120; 150mm, f/5.5 at \$80; and 180mm, f/5.5 at \$105. Also available for Contax-S, Praktica, and Exakta are a 40mm, f/4.5 wide angle lens at \$60, and 100mm, f/3.5 long focus lens at \$100. For more information write: ERCONA CAMERA CORP., 527 FIFTH AVENUE, NEW YORK 17, N. Y.

### Mayfair Boom-Lite

This all aluminum boom-type light weighs 12 ounces complete, and will fit all standard light stands. It features 360 degree rotation for bounce and spot lighting, extends and retracts 3 ft. and has finger pressure swivel action. Control switch is at operator's position in the cord line. Price, \$6.95. For more information, and literature write: MAYFAIR MANUFACTURING CO., 89-93 GRAND ST., BROOKLYN 11, N. Y.

### Photo-Lampshade

The Coast O'Maine Photo-Lampshade is custom-made from any four black-and-white negatives, prints, or



(Continued on page 48)

# New SYNCRON SUPER-SIX LINE

Electronic Flash



**NO MOTOR... the weight of water alone does the rocking in**

# **CALUMET'S AUTOMATIC Rocker WASHER**



**Model No. 500**—Each section of double sink  $21\frac{1}{2}'' \times 26\frac{1}{2}'' \times 6$  inches, inside dimensions. Dimensions over all  $26 \times 59$  inches. Height 39 inches. Under test conditions (permanganate hypo elimination test), each section will wash forty  $8 \times 10$  prints free from hypo in 20 to 30 minutes. Price \$195.00, F.O.B. Factory, Chicago.

- Washes prints, stats, photocopies up to  $20 \times 22$  inches in size.
- There's no motor or mechanism to get out of order on this rocker washer. Water alone, using the force of gravity, creates the automatic rocking action.
- While one side of sink is down, discharging hypo laden water—and becoming lighter, fresh water is being sprayed into other side—making it heavier. As soon as its weight becomes greater it then
- rocks down into lower position where, in turn, its hypo laden water is discharged.
- Speed of this rocking action is controlled by the amount of water flowing into the washer. High water pressure not required.
- Double sink section of stainless steel. All welded steel stand. Rubber bumpers under rocker sink prevent jarring. Standard fittings for hose and drain connections.



Send for illustrated catalog showing the complete line of CALUMET equipment

**Calumet Manufacturing Company**

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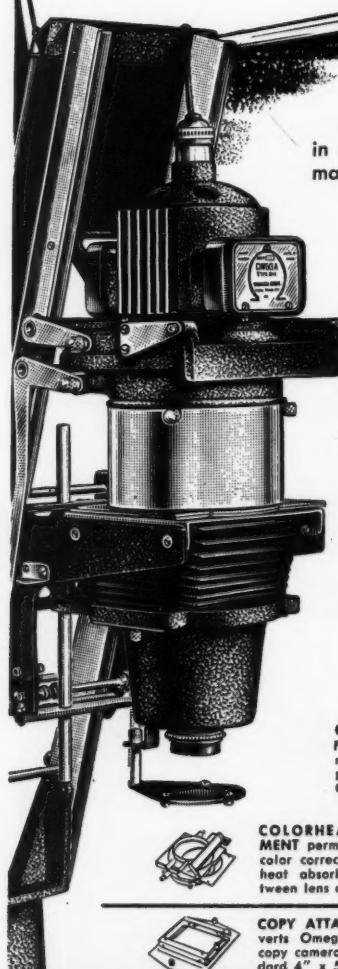
There is No Better...  
No Finer 35mm Camera  
than the

**canon**

WITH THE  
SERENAR 50mm Coated f1.8 Lens  
CLICK STOPS



# How you can get that "MASTER TOUCH" in your enlargements



the informative booklet already being used by hundreds of darkroom enthusiasts as a valuable guide for assuring "salon" quality in all their enlargements . . . your copy will be mailed FREE upon request.

## omega D-2 the MASTER enlarger

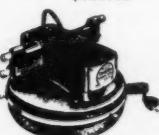
Preferred by expert professionals and critical amateurs alike, because its precision operation assures top results! Created by skilled craftsmen, Omega D-2 has a true condenser system for every size negative from 35mm. to 4" x 5", matches auxiliary condenser focal length to the focal length (2" to 6 1/2") of the lens being used. Sturdily built with a counterbalanced head, the Omega has an inclined girder, smooth action rigid channel guides; uniformly brilliant, cool illumination and easy maneuverability.

**omega D-2**  
**\$168.50**  
STANDARD

With Colorhead  
\$183.50

With Omealite  
\$159.40

**OMEALITE (separate) \$42.75**  
Fluorescent light source. Recommended for finest diffusion enlarging, portraits, etc. Interchangeable with Omega D-2 standard condenser head.



**COLORHEAD ATTACHMENT** permits insertion of color correction filters and heat absorbing glass between lens and condensers.



**COPY ATTACHMENT** Converts Omega D-2 into a copy camera, accepts standard 4" x 5" holders.



**SOFT-FOCUS ATTACHMENT** Diffuses undesirable detail out of portraits for "salon" effect.



**RAPID-SHIFT FILMHOLDER** for rapid-fire enlarging of 35 mm. film with the Omega D-2 enlarger.

### MAIL COUPON TODAY . . .

Your FREE copy of "The 3 Basic Points of Print Quality" will show you how to get outstanding enlargements with that "Master Touch!"

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30-28 Starr Ave., Long Island City 1, N. Y.  
Please send my FREE COPY of "The 3 Basic Points of Print Quality."

**Dept. M.P.11**

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

ANY PICTURE IS JUST A SNAPSHOT UNTIL IT'S ENLARGED!

## NEW PRODUCTS

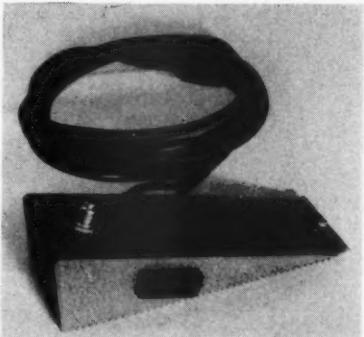
(Continued from page 38)

color transparencies submitted. The shade measures 10 x 8 x 6 in. on each of the four sides, and comes equipped with threaded collar and bulb clip. Price, when made from black-and-white negatives \$5.95, postpaid. If prints or color transparencies are submitted, copy negatives must be made and 50 cents additional should be sent for each copy negative required. For more information write:

COAST O'MAINE STUDIO  
BOOTHBAY HARBOR, MAINE

### Wilco Foot Switch

The Wilco foot switch for darkroom work features an outlet in the body. Made of 18 gauge steel with nickel plated button snap contact switch, it is designed for 1000 watts, has corrugated rubber tread, and is finished in



red crackle enamel. Price complete with eight foot rubber insulated cord and conventional plug, \$3.95. For more information write:

WILCO ENTERPRISES, INC.  
3626 NATURAL BRIDGE, SAINT LOUIS 7, MO.

Sylvania's new chart, "Multiple Operation of Flash Lamps," determines the voltages and capacities necessary to fire Sylvania Superflash lamps reliably in B-C series setups. This chart, complete with instruction sheet, is now available free of charge from: Sylvania Electric Products Inc., 1740 Broadway, New York 19, New York.

A kit containing ten masks for making Christmas cards, plus centering device, masking paper, and instructions, is now on the market. Price \$8.95. These masks, as well as masks for year round greeting cards, are available individually for \$1 each. For an illustrated catalogue, and more information, write: Chemipure Laboratories, 170-06 Hillside Ave., Jamaica 3, N. Y.

Anso's improved Hypan motion picture film, which appeared several months ago in roll form, is now available in 8 and 16mm magazines. Price for Twin 8 Hypan (25 ft. magazines), \$3.80 ea.; 16mm Hypan (50 ft. magazines) \$5.50 ea. For more information write: Anso, Binghamton, N. Y.



The only  
range finder "35"  
**UNDER  
\$50\*!**

\* Models R and S

*"Candidly"*  
Why Pay More?

Ciro 35 R, as shown, f/4.5 lens \$44.15  
Ciro 35 S, with f/3.5 lens.....\$49.05  
Ciro 35 T, with f/2.8 lens.....\$89.50

● When you examine and handle the CIRO 35, at your Graflex dealer's . . . you'll be amazed that "so much camera" can be sold at so modest a price. For the CIRO 35 can match features with the most expensive "thirty-fives" in America! All models have coupled range finder to help prevent out-of-focus shots; built-in flash synchronization; coated lens; film counter; and scale focusing for sharp results every time! Compare the price and the features with any other camera of its type . . . and you'll see just why the CIRO 35 is today's most outstanding buy on the candid camera market!

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**PERFECT PACKAGES FOR LOW-COST COLOR!**

Ciro 35 with f/4.5 or f/3.5 lens.  
Ciro leather case, ever-ready type.  
Ciro 35 Flash for pictures any time.  
Complete package  
With f/4.5 lens only \$56.50. With f/3.5 lens only \$61.40.



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Prize-Winning Cameras

The feature-packed  
**GRAFLEX**  
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...gets shots like this!



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# You Haven't Really Seen Your Slides

Until You've Used The

## New **BRUMBERGER** Versatile 300 Watt Slide PROJECTOR

**It's COOLER!**

So cool, you can even sit on it — after hours of use! No fried slides — they're actually kept *below* body temperature! Longer lamp life . . . safe — no burnt fingers! And, unless the high-powered cooling fan is switched "ON", you just can't project!

**And It's  
So EASY...**



**E**ven a child  
can operate  
the lightweight  
Brumberger Versatile

Slide Projector — with vertical and horizontal tilts, vernier lamp adjustment — interchangeable slide carriers that snap into place . . . and it's so simple to change the lamp or clean the condensers!

Order Today From Your Dealer!

**\$69.50**

Tax incl.



**See these famous **BRUMBERGER** Slide Products at your dealer!**

### SLIDE BINDERS

All steel with glass. For Bantam, 35mm and 2 1/4" transparencies. They're economical . . . snap together and apart for use over and over again. In small and large packages.

### SLIDE FILES

All steel, individually or group partitioned. Handy, handsome and sturdy . . . they're made in all popular sizes at popular prices. Complete with handle and snap locks.

### SLIDE VIEWER

Versatile illuminated table viewer, for 35mm, Bantam and 2 1/4" transparencies. Brilliant enlarged image, automatic slide centering device. **ONLY \$6.50**

**Write For Free Catalog**

**BRUMBERGER**  
34 Thirty Fourth St. • Brooklyn 32, N. Y.



## Dad's for STEREO...

### STEREO VIEWER

Here's the most brilliant, sharpest 3-dimensional image ever—with the touch of a button light switch! Precision engineered of colorful, lightweight Polystyrene (practically unbreakable), with optically ground lenses and pin-point focusing. Luxuriously styled, yet amazingly low priced! Takes standard 1 1/8" x 4" mounts.

#1265 Viewer (No batteries) **ONLY \$9.95**

### STEREO BINDERS

The easiest-to-use, most accurate binder made! Transparencies automatically centered and aligned between glass in all steel frames . . . no kits, masks or tape required! Accurately spaced prongs hold transparencies in perfect alignment. Simple snap assembly . . . can be used over and over again.

#1166 Binders 24 sets **ONLY \$4.50**

### STEREO FILES

Protect and file your slides in handy sequence. Portable, handsomely finished steel. #1115 holds 115° metal or glass slides and your viewer . . . . . **\$6.50**  
 #1116 holds 150° metal or glass slides (no viewer compartment) . . . . . **\$6.50**  
 #1111 single-tier file holds viewer and 50 metal or glass slides in group compartments, or up to 125 cardboard mounts. **\$3.95**  
 \* Holds twice as many Ready Mounts



# Family Favorites...



*Mom takes  
MOVIES...*

### REEL CHESTS

All-steel, for filing and storage of your valuable films. A touch of the tab moves the selected reel forward automatically.  
 #1008 . . . . . 12 — 8mm. 200 ft. reels & cans . . . . . **\$6.50**  
 #1009 . . . . . 12 — 8mm. 300 ft. reels & cans . . . . . **\$7.50**  
 #1010 . . . . . 12 — 8mm. 400 ft. reels & cans . . . . . **\$7.95**  
 #1016 . . . . . 9 — 16mm. 400 ft. reels & cans . . . . . **\$7.50**

### REELS & CANS

Handsome oven-baked grey enamel finish. Reels marked at 50' intervals. Cans ribbed for stacking.

ITEM No.	SIZE	REELS	CANS
#1018	8mm. 200 ft.	.45	.45
#1019	8mm. 300 ft.	.55	.55
#1020	8mm. 400 ft.	.55	.55
#1024	16mm. 200 ft.	.45	.45
#1026	16mm. 400 ft.	.55	.55

... perfect for TAPE RECORDINGS, too!



*...the  
BRUMBERGER*

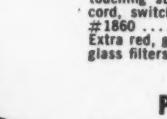
# Equipment Family!



*Junior's a  
DARKROOM fan...*

### DARKROOM SAFELIGHT

Versatile, 5" x 7", all steel. Use as re-touching stand, viewer, etc. With bulb, cord, switch and amber filter.  
 #1860 . . . . . **\$5.95**  
 Extra red, green, amber, clear or ground glass filters . . . . . each **98¢**



### PAPER SAFES

Sturdy, all-steel, handsome finish. Ingenious door opens easily, closes automatically.  
 #1810 has 3-8" x 10", 4-5" x 7" shelves . . . . . **\$10.95**  
 #1814 has 4-11" x 14" shelves, 1 extra deep 11" x 14" shelf . . . . . **\$19.95**

### MASTER PHONES

Convenient communication between darkroom and other rooms, up to 100 feet apart. Uses standard flashlight batteries. Complete with wire, instructions and guarantee.  
 #211 Phones (less batteries) . . . . . **\$7.50**

### CONTACT PRINTER

Precision built, all-steel, finger tip control. Split cover with continuous hinge. Opal glass offers perfect light diffusion with no hot spots. Accurate margin adjustments. Supplied with red bulb.  
 #1057 . . . . . **\$22.00**

write for FREE CATALOG!

**They're All For BRUMBERGER**

34 Thirty Fourth St.  
Brooklyn 32, N. Y.



# how large should a print be?

## ◀ BERENICE ABBOTT SAYS:

Print size can be anything from one inch to six feet, depending upon the conditions governing its situation and purpose. Generally speaking, you see more in a big picture. Its sheer size reveals more detail. We must consider, too, how you see photographically. If you see in effects as a painter sees impressionistically, that is one thing. But if you see in the sense that photography is a realistic medium and that detail is one of its most beautiful qualities, then the size at which you best see the detail is the determining factor. Actually, there can be no rules about size, any more than about selection of subject matter or composition. Look at this picture, *Raindrops on a Window*. It was taken during a big blow last November. I used an 8 x 10 camera simply to obtain as much detail in the raindrops as possible. I made a contact print, feeling that this size would show the subject matter to the greatest advantage. Anything larger would tend to become mushy, for the raindrops must be sharp or there is no picture. The 8 x 10 camera was equipped with a 9½-inch Dagor lens. The exposure was made in one second at f/11 on Super Pancho-Press, Type B film. Daylight on a dark and stormy afternoon.

(Editor's note: MODERN PHOTOGRAPHY asked Edna Bennett to query six photographers about their views on print size. Some of them thought it an objective matter, some personal. The replies are based on the assumption that the negative is capable, technically, of enlargement or reduction to any desired size without loss of tonal quality or detail. Their opinions may explain why some of your own prints have failed to convey your ideas clearly. Re-examination, aided by an enlarger, may provide the answer.)

## ▽ WALTER ROSENBLUM SAYS:

I've given a lot of thought to print size. I believe that it is resolved by the function of the photograph. If you wish to make your photographic statement as powerfully as possible, then all things must be utilized—size, print quality, paper surface, and so on. Photography is a means of communication. Different sizes affect the function of the elements—give different emotional connotations. Print size is an intuitive thing. In *Harlem Kids* I made print sizes up to 11 x 14, but settled for 4 x 4. Nor did I hesitate to put it in an exhibition. I felt that the kids in that back yard were like little dolls surrounded by debris and the small print conveyed this best. If I had taken the picture to show housing conditions in Harlem, I would have made the print big enough so you could count each grimy brick, but this size says honestly what I saw and felt. Exposure was made in 1/50 at f/8 on Super-XX with a Rollei. (Continued on next page)







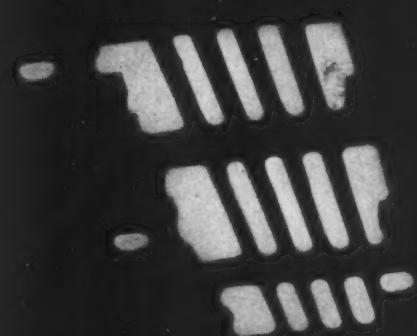
△ **LIZETTE MODEL SAYS:** To me, distance from the viewing point is the most important factor determining size. When held in the hand, prints ranging from  $5 \times 7$  to  $11 \times 14$  are satisfactory, but at ten feet  $16 \times 20$  is better, and in the Grand Central Station a mural would be necessary to achieve the same impact. Most photographers, however, feel that every style demands a specific size. I, myself, like large prints. I photograph life size. Once the shape of the photograph is found, the selection of sizes for all purposes and surroundings can be made. Innumerable *original* photographs from miniature to mural can be produced from a single negative. To neglect this unique characteristic of photography, or to discriminate against it as being commercial or inartistic is to ignore the potentiality of the medium instead of using it. After all, value can be seen in any size! The picture of the circus man resting was printed in the  $11 \times 14$  size. It was made with a Rolleiflex in 1/25 second on Super-XX. (Continued on page 118)

# the new trend in color

**t**he new trend in color photography is away from color as we have known it till now. Gone are the days when the "any color as long as it's red" rule held sway over amateur and professional alike. In this color portfolio are pictures by both amateurs and professionals. Several of these photographs have been shown at camera clubs. One is from a photographer who exhibited at the Museum of Modern Art's show on abstract photography. Others gained a photographer enough attention from picture editors to warrant assignment using the straighter approach to color photography. These pictures were made by people working in different fields of photography. Edward Brown, now in the Army, was a young photographer who worked in a studio mainly on commercial fashion work, though he also did some reportage. Arthur Lavine, also a young man, has had single photographs as well as picture stories published in many magazines, including *Fortune*, *Collier's*, *Modern Photography*. He is a photo journalist by vocation, an experimentalist by avocation. At present, Norman Rothschild works for a camera store as a living and takes pictures for a hobby. He did, however, spend 9 years in a studio, doing portraits and general shooting. Later, in the Army, he was graduated from the Signal Corps Photo Center in Astoria, N. Y. He has shot nothing but color since 1942—and first began color photography in 1928 on Lumiere and Agfa plates. Edward Gallob has been a commercial and editorial illustrator for 6 years and works with his wife, child photographer Tana Hoban. So, we see that to photographers of varied experience, beginners and veterans alike—the recording of the colorful "real" world about us is not sufficient. They are taking their only tools (film, filters and cameras) and—because they can add nothing to their work in the darkroom—putting all of their imaginative efforts into the taking of pictures.

Unlike the painter, who may add to or subtract from the scene before him (presuming he is working from reality) at his leisure, the photographer is limited to the subject matter which appears in front of his lens. But the color photographers represented on these pages have been able to show us things that would not be apparent to our eyes if we were present with them on the scene. The most extreme examples of the photograph of something that isn't there are found on page 54. You never saw a setting sun that looked like Gallob's, and you never saw a branch of a tree like Lavine's. "I wanted the sun a huge ball of fire behind the delicate pattern of pine needles", says Gallob. "Normally the sun photographs very small. To exaggerate the size of the sun I used a long focal length lens (6½-inch Cooke Anastigmat) at the full bellows extension of the camera (3½ x 4½ Graflex), focusing wide open at f/2.5. This combination kept the pattern of the pines sharp only in the extremely narrow depth of field—at the same time the image of the greatly out of focus sun was given the exaggerated feeling I wanted to capture. All of this had to be taken very late in the day when the light value of the sun was low in relation to that of the surrounding sky." Thus, to get a special effect, which existed only in his imagination, Gallob used his tools to change the relationship between sun and pine tree, which our eyes see, into one which our eyes could not see in reality,

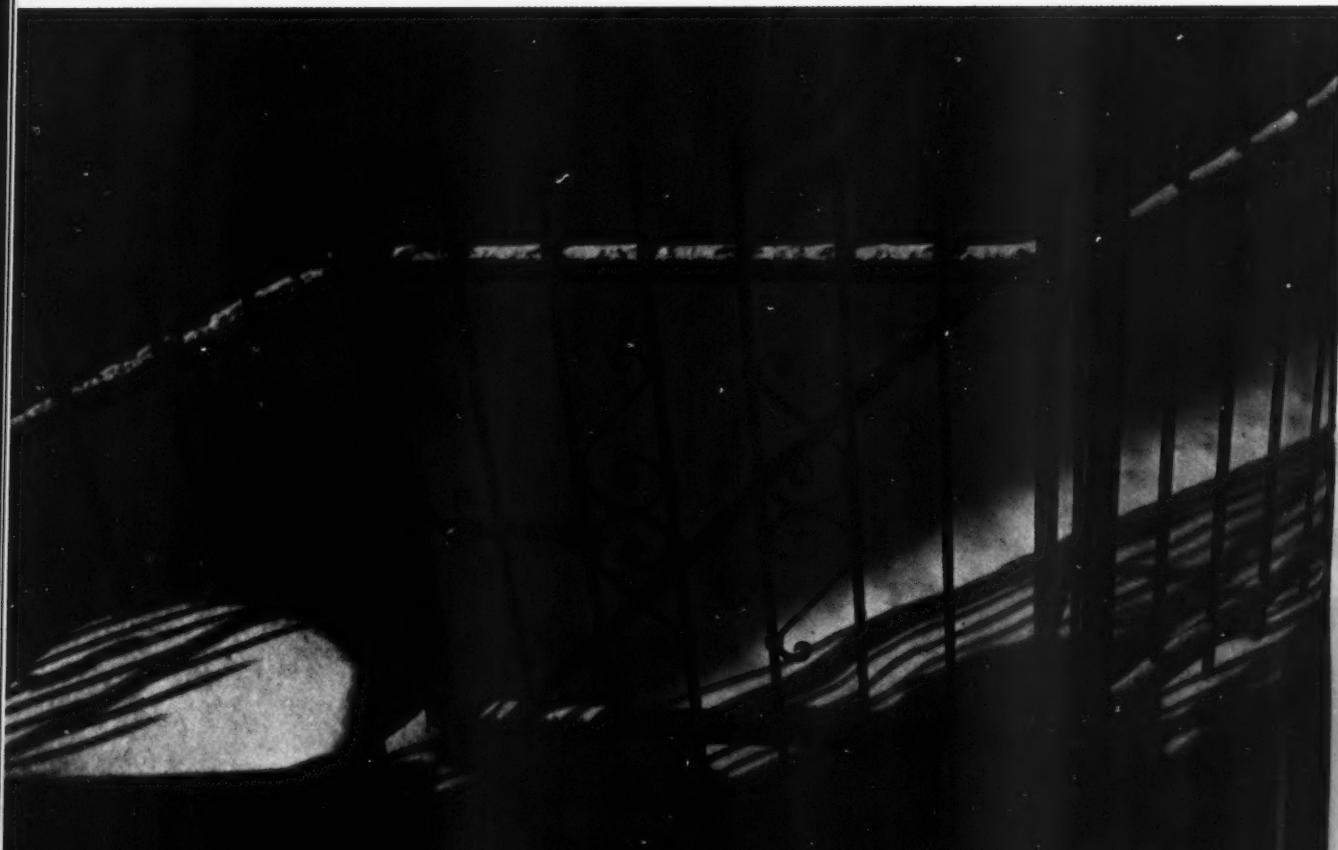
**Edward Brown made this blue photograph of New York's Third Avenue, under the El, on a rainy day. He used 4 x 5 Daylight Ektachrome film.**

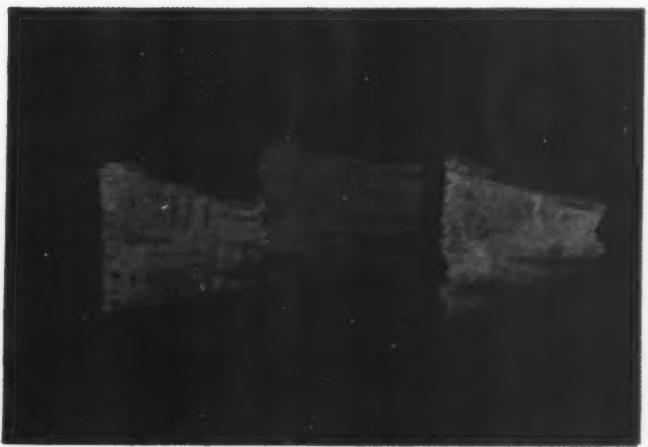


*Right.* Arthur Lavine took this combination shadow and multiple reflection shot on the deck of a ferryboat. He used a Rolleiflex, f/8 at 1/25 second, no filter, Ektachrome.

*Far right.* Macy's annual Christmas toy parade is held on Thanksgiving Day—not the best date for favorable weather. For this Lavine had to shoot wide open, f/3.5 at 1/5.

*Below.* Norman Rothschild used Type A Kodachrome for this snow scene. He shot it with a Rolleiflex, equipped with a Bantam Adapter, in morning sunlight, f/5.6 at 1/50.





△ Norman Rothschild made this triple exposure of a reflection of a sign in water in the late afternoon with a Kine Exakta V. The first exposure was made without a filter, the second with a Wratten A, third with a Wratten 85. Taken on Kodachrome Type A. ◇ Photograph of man sitting in car was also done by Rothschild with Exakta, Kodachrome, f/5.6, 1/25 sec. in late afternoon sun.



△ Edward Gallob took this photograph of the sun through a spray of pine needles just as the sun was setting. He used a 3 1/4 x 4 1/4 Graflex with a 6 1/2-inch Cooke Anastigmat lens, at f/2.5, 1/25th on daylight Kodachrome.

◇ Lavine looked on Rolleiflex ground glass, saw branch of tree with yellow and green leaves, and beyond it, a pool of blue water. He turned camera as he took picture, f/22 at 1/2.



but now can see in his photograph. Yet the sun does not seem out of focus.

Rothschild's triple exposure of a reflection of a sign in the water (*bottom, page 53*) is another example of the making of a new reality through the creative manipulation of a real scene. In this case Rothschild, who had been experimenting with double exposures and filters, became interested in the "ghost-like" quality of the sign reflection. He wanted to effect added images, but to change the color of the second and third images. He took his first exposure without a filter and since he was using Type A Kodachrome outdoors, this resulted in a bluish effect. The second exposure was made with a red filter and gave the sign a pinkish cast. The third exposure was made with a correction (Type A) filter which cut out the blue and gave a whiter effect.

In the same trend, Arthur Lavine worked to get his blurred leaves. "This photograph was done when I was experimenting with blended color effects produced by camera movement, slow shutter speeds, and out of focus photographs. In black-and-white, this same photograph would be a blob of nothing. But in color it becomes alive—the interplay of blues and greens and yellows giving an impressionistic, shimmering sort of effect. All is based on color—and the photograph has no reason for existence other than the revealing of color—except possibly for the effect of movement created by the camera's turning in an arc during the  $1/2$  second exposure, hand held." (*Page 54*)

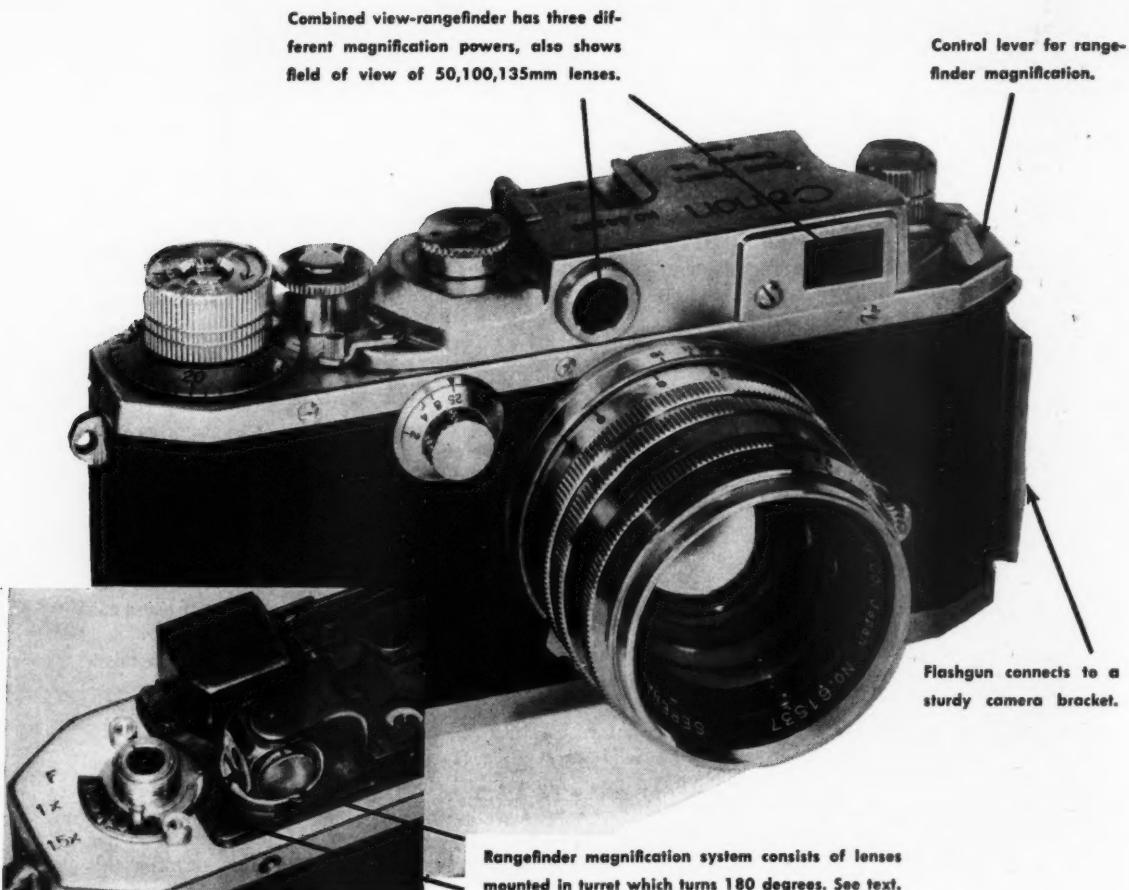
Lavine's point that his blurred leaves are "a blob of nothing" in black-and-white applies to the other photographs in this set. Visualize any of them in black-and-white—and you will see how ineffective they would be. Says Norman Rothschild of his photograph of a fence in the snow at the *bottom of page 52*: "Many people will say that this shot would be just as good as a toned black-and-white. This is not so. No toning process can reproduce the nuances of blue given by the color film."

You will notice, if you read all the captions, that most of these photographs were taken with equipment readily obtainable by amateurs. Further, subject matter is not exotic—but is available to all—rain, snow, the setting sun, a tree, shadows, a balloon seller, a friend in the front seat of an automobile. Yet these everyday subjects have been turned into pictures of great pictorial interest—because the eyes of the makers are photographer's eyes. Just as none of these photographs would be anything in black-and-white, so the treatment of each subject is photographic rather than painter-like. None of these photographs is imitative of painting. Even Lavine, who uses painter's terminology, when he says that he likes the "impressionistic" effect of the blurred leaves is aware that this is photographic impressionism, not painting, since the effect obtained by movement of the camera, is quite different from that of the application of paints to a canvas.

Part of this creative effort is the simple recognition of what a change in the weather or the time of day can do to the color of the world around us. In the late afternoon, the lack of light may knock down color to browns and blacks inside an automobile, while the sun throws one highlight streak of yellow across a friend's face. Now, you and I know that the friend's face is not yellow, but we also realize that the sun may, for a few moments, paint it yellow. We also know, along with photographer Edward Brown (*page 51*), that the pervasive color of a rainy day is blue. (Remember the popular song "I get the blues when it rains, the blues I can't lose. . .") And we remember that neon signs seem brighter on drab days—and traffic lights that we must search for in sunlight glare at us from the depth of blue shadows on rainy days. Thus, Rothschild and Brown have merely intensified reality for us. And two pictures which seem unreal on the surface are comments on the fact that we do not use our powers of observation as acutely on a daily basis as we might.

Since photography is always partly mechanistic, the element of accident plays a large part in its results. Yet, all of these photographs were the result of controlled planning. Experimentation, which produced these interesting photographs, is not based on haphazard clicking of a shutter with any kind of film. Lavine worked carefully to get his multiple reflection and shadow shot of the man on the boat (*top, page 52*). He had to stretch his exposure as far as he could so that he could stop down to f/22 to get as much depth of field as possible, since the reflection was much further away than the shadow. And in his photograph of the balloon seller, Lavine had to work against the very poor light of a gloomy day. He added a Skylight filter to warm up the picture and a long exposure for a hand-held camera—1/5 second.

The thought for each of these photographs came first—and before that, sufficient knowledge of what films, filters, lenses could do to reality to permit these photographers to extend reality and photographic vision.—Jacquelyn Judge



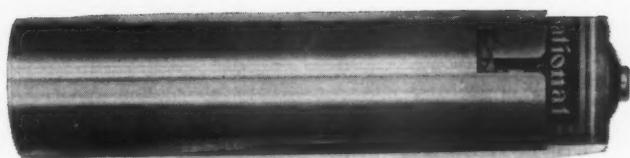
# report on the **CANON**

**Modern takes a critical look  
at a new 35mm importation**

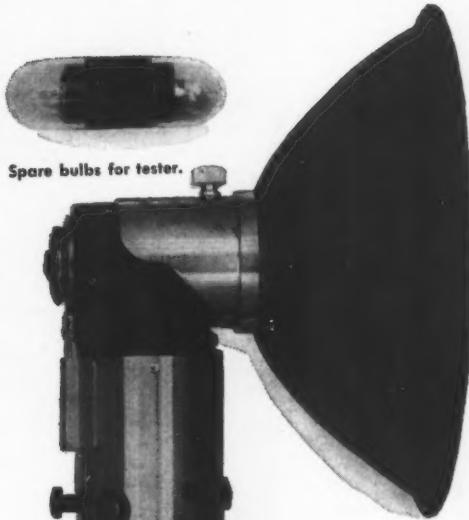
**by John Wolbarst**

IF YOU have ever heard of the Canon camera, except in an advertisement, you are in a minority among American photographers. If you have ever seen one, you can put yourself in an even smaller group. Should you happen to have bought a Canon more than three months ago, you are probably either a member of the Armed Forces who served in Korea or Japan, or an extraordinarily astute (or reckless) camera buyer. For here is a Japanese camera which, up to now, has been virtually unknown and ignored in this country by the "experts". Yet, in the opinion of MODERN's editors, the Canon is an extremely interesting 35mm camera. It soon will make its appearance on the American market in quantity.

The Canon is manufactured by the Canon Camera Co., Inc. of Tokyo, which also produces Serenar lenses, as well as the raw optical glass from which they are made. The first model appeared about 1935 and was in most ways a frank copy of the Leica of that period, although it looked slightly different. Whereas the Leica has always had smoothly rounded ends, the Canon body tapers somewhat and has flat, narrow ends. No information is available as to the performance or quality of the



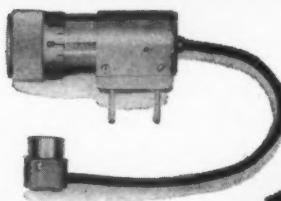
Two-cell extension for flashgun, above; bulb, circuit tester, below.



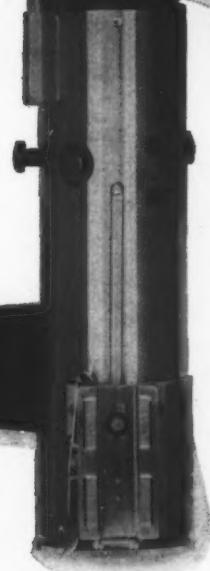
Spare bulbs for tester.



Penlight battery cartridge, above; Micro-sync, right, adjusts bulb ignition time.



Self-extension adapter clips onto camera flash bracket.



One-cell flashgun with contact in clip-on bracket.

**\$100.70** flash outfit originally designed for Canon IV above; basic flashgun will be sold separately for about \$30.

pre-war Canon cameras, which were produced on a very small scale.

The Canon plant escaped serious damage during the war and camera production is said to have started again as early as 1946. This appears to have been the Model II camera, equipped with a Serenar 50mm, f/3.5 lens of four elements. Shutter speeds went to 1/500 sec.

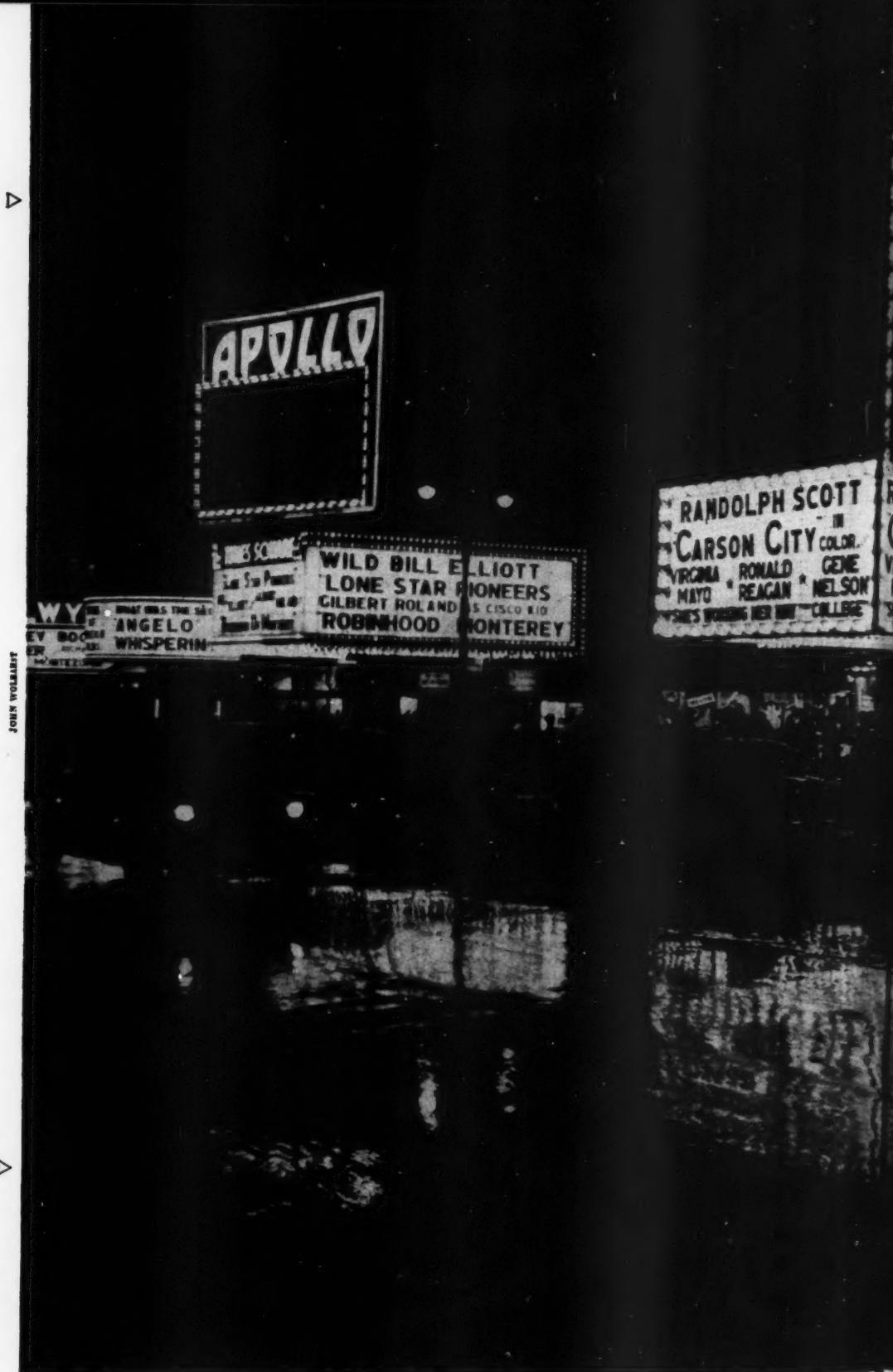
During the following two years the Canon plant must have been a beehive of design and development for late in 1949 a greatly improved, largely redesigned Canon appeared, accompanied by an impressive array of lenses. It is hard to give an exact model identification to this camera—Canon literature and Japanese photo magazines have confusing references to Models IIA, IIB and IIC of that period. The camera had speeds to 1/500 sec. It was distinguished by a truly remarkable single window combined view-rangefinder, with three degrees of magnification. With each change in the magnification of the rangefinder there was a change in the viewfinder field. The field of view shown was designed to correspond with the field of view covered by the 50mm, 100mm, and 135mm lenses respectively.

Shortly after this camera appeared, the Model III

was introduced with shutter speeds to 1/1000 sec. and a Serenar six-element, collapsible 50mm, f/1.9 lens.

The Canon managed to escape critical attention in the U.S.A. for a long time. However, it did not escape the attention of the service men and women in Japan. During 1949 and 1950 about 95 percent of the production of the Canon plant is said to have gone to Post Exchanges where the cameras could be had for about \$105. By the end of 1951 production had got up to about 800 per month, mostly of the Canon III, and there was a long waiting list in all the PX camera departments. As for the Japanese, they barely got a look at the Canon, except in the hands of Americans.

This situation changed abruptly at the beginning of 1952. Although a San Francisco firm, C. R. Skinner & Co., had imported some Canons, only a comparatively few were sold in this country. For a Japanese camera manufacturer, effective distribution in foreign lands, particularly the U.S.A., was a major problem. The Canon Camera Co. also needed to expand and improve plant facilities. It therefore concluded a deal with Jardine Matheson & Co., a giant British trading firm with worldwide connections. In return for an invest-



Ultra-wide-angle 28mm, f/3.5 Serenar lens was used for rainy scene on West 42 St., New York City. Sharpness at f/4 permitted 1/40 sec. exposure. Arrows show 50mm lens coverage from right edge.

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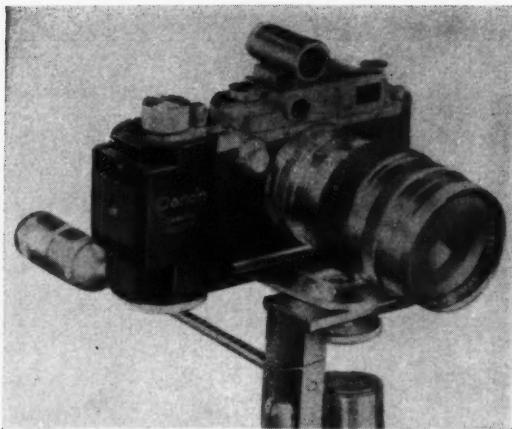
RNDOLPH SCOTT  
ORSON CITY  
VIKING  
RONALD REAGAN  
GENE NELSON  
COLLEGE

THE WILD BEAST THAT  
IMPERILED NEW YORK  
"KING KONG"  
DENNIS O'KEEFE  
"LEOPARD MAN"

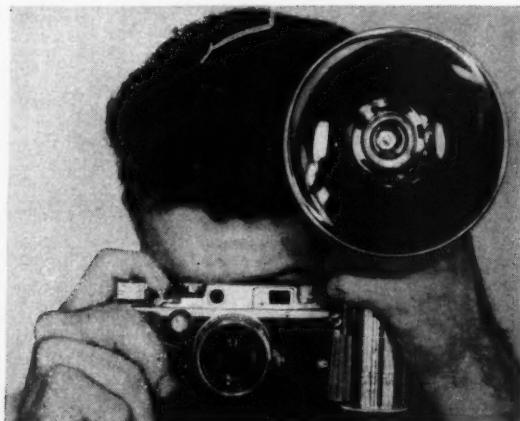
VICTO  
THE BEAST THAT IMPER  
"KING KONG"  
WOMEN RIPPED BY FA  
"LEOPARD MAN"

VICTO

THE BEAST THAT IMPER  
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WOMEN RIPPED BY FA  
"LEOPARD MAN"



Among many Canon accessories is novel "camera holder" to give firm support for big, heavy lenses.



Flashgun clips to end of camera, provides excellent grip for holding camera. Entire flash setup is rugged.



Ingenious loading spool has center spindle which springs up with quarter turn by fingertip, makes it easy to remove spool from camera. When spool is replaced, pressure and slight turn lock spindle down.

ment which has been reported unofficially as over \$1,000,000, Jardine Matheson & Co. obtained world export rights for the Canon. As a result, facilities and production were expanded, the Model IV camera appeared, and plans were announced for its introduction into this country where it was to be handled by some of the biggest photographic distributors in the business.

The present production is said to be about 1,600 cameras monthly. Of this, 30 percent goes to Japanese markets (the low-priced PX supply of Canon IV's has been cut off) while the remainder is sold in South America, Australia and other countries. By December, plans call for 2,000 cameras monthly, with the additional numbers going to the U.S.A.

The capabilities of the Canon first came to the attention of MODERN's editors about a year ago, when photographer Horace Bristol sent in from Tokyo a load of beautiful photos made with the camera. They were among the original illustrations for his book *Tokyo on a Five Day Pass*. We were able to get a Canon III body and an 85mm, f/2 Serenar lens for study.

The Canon body was torn down and examined carefully, and during the past year was used with various lenses to make at least 1,000 negatives, during which time it performed perfectly. Canon cameras were examined in repair shops, hockshops and other places. Extensive correspondence with service men in the Far East provided interesting information on the camera's reliability. However, with the announcement of plans to import the Canon IV and all its lenses, the camera ceased to be of mere academic interest. Through the cooperation of the importers, Balfour Guthrie & Co., Ltd., a new Canon IV and a number of lenses were withdrawn at random from stock. It is on the basis of the experience with the Canon III body, the Canon IV and the lenses which were available, that this report was prepared.

#### ***The Canon IV camera***

The Canon IV is a 35mm camera which takes standard film cartridges. The die-cast aluminum body construction is similar to the Canon III except that it is fitted with flash synchronization, which will be discussed later. The camera comes equipped with a Serenar 50mm f/1.8 lens in a non-collapsible mount.

All the operating controls of the camera are similar to those on the Leica, and so is the shutter mechanism, film transport, loading technique, and lens mount. Lenses and some accessories are designed to be interchangeable with the Leica and similar 35mm cameras.

The rangefinder and viewfinder are combined, and as explained previously, three degrees of magnification are provided. Very careful and extensive tests showed that this mechanism worked perfectly. In dim light it was easy to focus (*Continued on page 120*)



This is one of Horace Bristol's photos which interested MODERN's editors in Canon. Serenar 50mm f/1.8 lens; 1/200, f/4.5.

# HEARST PICKS ITS BEST

BY SEYMOUR SPECTOR

CAMERA EDITOR, N.Y. JOURNAL-AMERICAN

IT WOULD SEEM simple to win in a photography contest that has just 16 entries and pays off in 41 cash prizes totalling \$5,000 plus a silver cup... but it isn't as easy as it sounds. Not when each entry represents a year's work in a giant metropolitan daily newspaper.

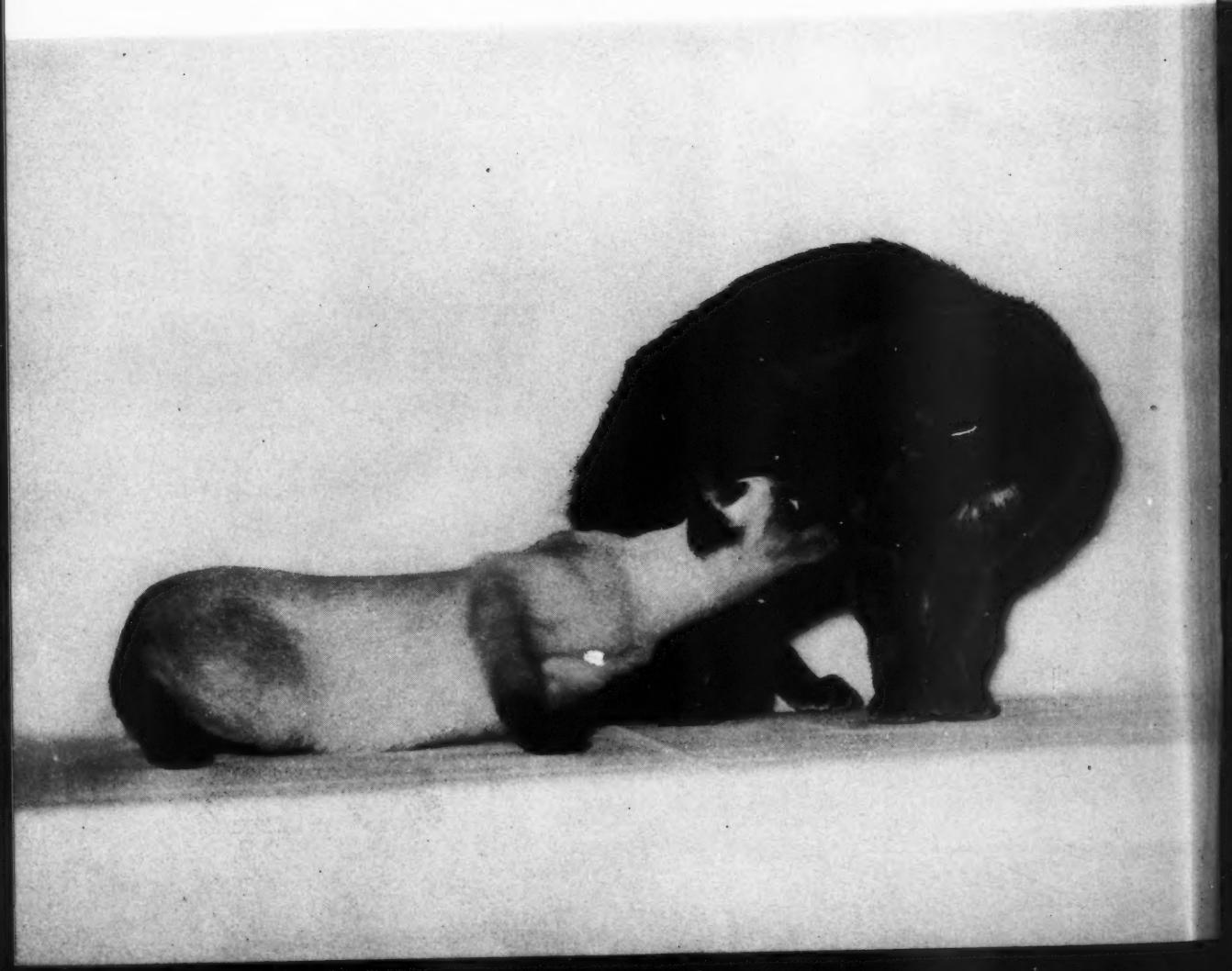
To the New York *Journal-American*, winning the Hearst Newspapers' Annual Photographic Prize Competition was one of the year's big scoops. To land a first place award in a contest where each of 16 entries consists of a book of photographs compiled from an entire year's photographic output of a separate newspaper is something for any photographer to write home about.

Since the Hearst Competition is strictly a family (Continued on page 108)

**JOE LOUIS' LAST STAND**, by George Miller, caught Marciano landing one of the blows that rang down the curtain on a great career. Two electronic flash tubes overhead, plus one at the camera, provided the light. Speed Graphic fast pan film. The exposure was 1/400 sec., f/11.







**USS ORISKANY**, *left*, was photographed by George Miller as the huge flattop moved up East River past Lower Manhattan and the Brooklyn Bridge. At the time the picture was made, the *Oriskany* was participating in a plea for blood donors for the US Army in Korea. The thing that makes this a top-notch news photograph is the fact that the picture stands alone in eye appeal and interest even though the story it originally illustrated has long been dead as a current news event. Miller's camera was the news photographer's traditional "second wife," a 4 x 5 Speed Graphic. The exposure for this shot was 1/400 sec. at f/11 on panchromatic film.

**SEZ YEOW?**, by Ben Sandhaus, was made at a cat show while two feline competitors were being judged for prize awards. Humor that is genuine rather than contrived or forced is the rarest of ingredients in any kind of photography—and especially so in news photography. Sandhaus made the most out of what, picturewise, might have been a dullish assignment by waiting until the natural curiosity of the two cats overcame their reserve. A single flash provided enough illumination for an exposure of 1/400 second at f/16 on Super Panchromatic Type B cut film. Sandhaus' Speed Graphic lens was an f/4.7 Optar with a five inch focal length.

**YUM YUM!**, by George Reidy, *below*, was snapped during a Times Square Bond Selling Rally in which stars of radio, stage, and screen volunteered their services. Reidy's recipe on this picture was loaded with the ingredients which make a picture editor happy. The boy-meets-girl angle is certain to draw reader attention; the uniform, background banner, and action taking place are strong clues to the timeliness of the story involved; Binnie Barnes awaiting her turn (at right) to greet the hero, supplies personality interest. Reidy used a Speed Graphic with an Ektar f4/7 lens, single flash, and fast pan film. Exposure, 1/200 sec.





**FOUR ALARMER**, by Bob Laird, is an unusual shot of blacked-out firemen standing among snakes of hose. Laird is a fire specialist who has photographed so many conflagrations that he finds it difficult nowadays to identify the time and place many pictures were made. On the job, he gives a picture of the fire fighters in action, or a study of the emotional effect of the fire upon the burning building's occupants, precedence over a straight documentary of the building itself. For this picture, he used a No. 22 flashbulb to get illumination in depth.





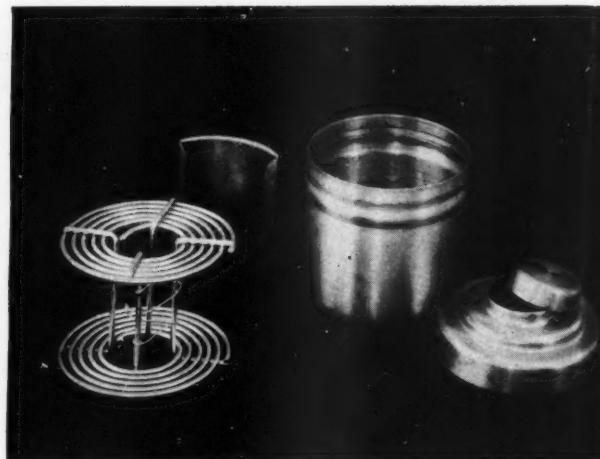
△ **D.O.A.** in the vernacular of the police means "Dead On Arrival." The newspaper photographer's job is not to choose the subject matter he enjoys framing in his view-finder, but, instead, to get the best possible picture of the news event he was sent to cover. Chris Daly used a No. 5 flashbulb to light the doorway where a boy met his death in protecting his mother from a gunman.

**HELPING HAND** is the kind of bright ▷ human interest that a picture editor welcomes as a change of pace from the mass of tragedy, accident, and straight news shots which predominate in a newspaper's daily picture coverage. The patrolman in this picture by Vincent Lopez is explaining street crossing discs to a child just starting to school. The exposure was 1/200 at f/11, using flash to supplement daylight.



# TIPS ON TANKS

Easy ways to take the headaches  
out of loading, agitating, washing  
... by Charles I. Hellman

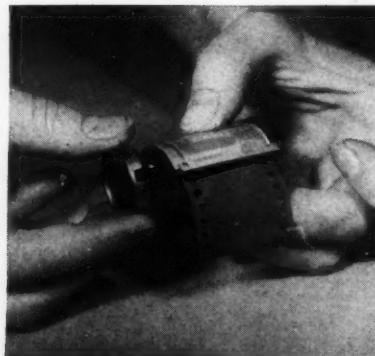


Stainless steel Nikor tank has non-adjustable reels to fit various film sizes. Covers fit by friction and should be held on tightly during agitation. Rubber band stops leaks.

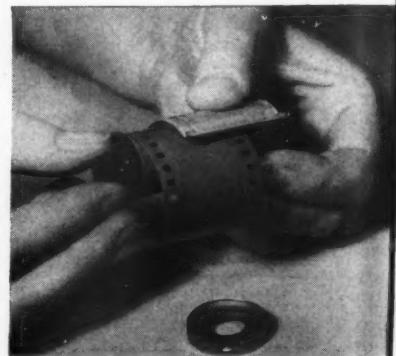
## THIS IS THE WAY YOU 'GET THE FILM READY FOR LOADING



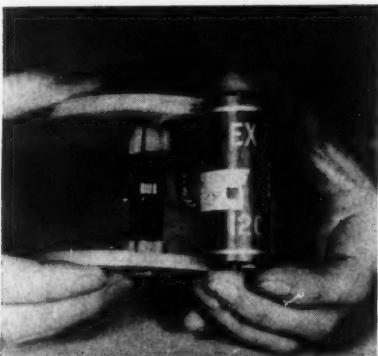
1. With 35mm film, first step is to cut off narrow leader. If leader is outside cartridge it may be cut off in lighted room. If film is entirely in cartridge go through steps 2 and 3 first.



2. In total darkness pull off one end of cartridge. Pressing together jaws of film opening at one side of cartridge may make it easier to get end cap off. This may need forcing to get it loose.



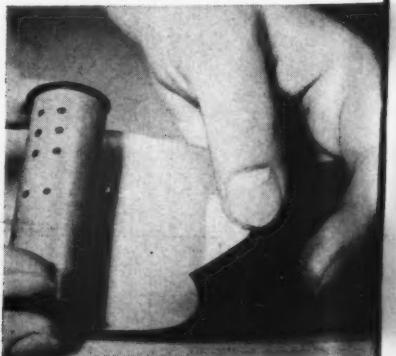
3. Pull spool and film out through open end of cartridge. If leader has already been cut off, film is ready to be loaded into tank. If not, cut leader off; don't try to tear it.



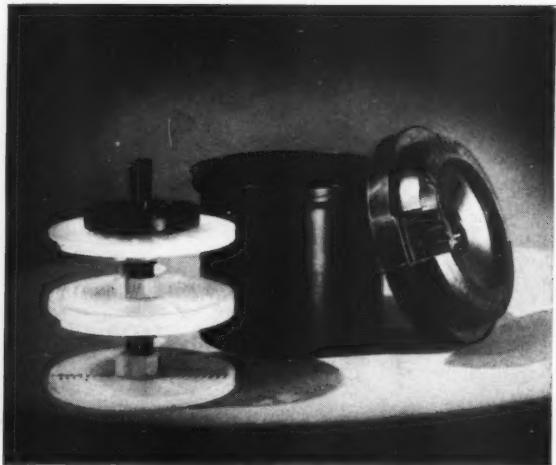
5. Make sure adjustable reel is set to fit size of film. Slight misplacement of one flange can make reel too tight, impossible to load, or too loose, so film falls out of grooves in flanges.



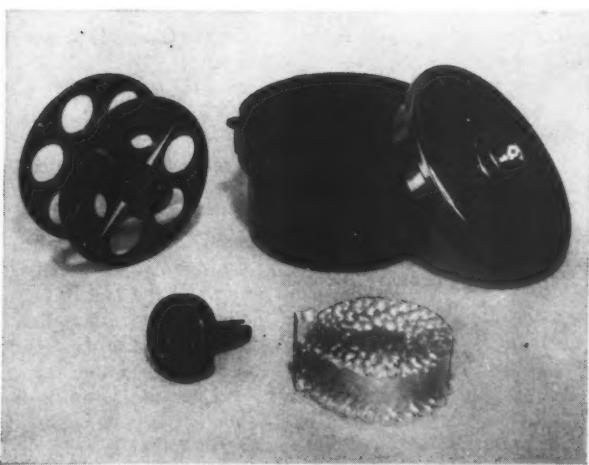
6. In darkness break seal on film and start to unwind paper backing. Roll films open easily if end of backing paper has been folded under before sealing, according to directions on backing.



7. Tail end of film comes into open first. Remove small piece of paper attached to it; carefully unroll rest of backing, allowing film to roll up on itself, slowly, to avoid scratches.



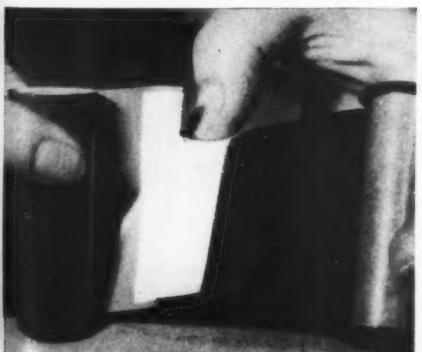
**FR Special Model 2** has reel adjustable for most film sizes, can be fitted with extra flange, as shown, to permit processing two 35mm films at one time.



**In Leitz Correx (35mm only) film is wound around reel core with plastic apron shown coiled here. Correx is big for 35mm tank but apron system is easy to load with a little practice.**



**4. Other end of film is fastened to spool with tough adhesive tape. After entire film has been loaded on reel, carefully remove tape from film or cut film loose from spool.**



**8. Front end of film is adhesive taped to backing. Split tape with thumbnail or tear it. If this is too difficult, use scissors. Avoid unnecessary handling of bare film.**

**M**ORE AMATEURS develop their films in "daylight" tanks using time and temperature data than by any other method. No darkroom is needed, the technique is simple, the results can be consistently excellent. Obviously, this is an ideal way for a beginner to start, or for the more experienced photo bug to keep a high standard of processing. BUT, there's a rub! The tank must be loaded in absolute darkness (unless you are handling an orthochromatic film and can use a dim red light). If you don't have the right technique, loading one of these things can be completely frustrating—something like trying to put on your pants by hanging them on a nail and jumping into them. Here are tried and true loading techniques for three representative types of film tanks. You will notice that all three load from the center of the tank.

The Nikor, *top left*, is made of stainless steel; reels are not adjustable but two 35mm reels may be loaded into one can designed to take 120 roll film. There are also tiny 8 ounce Nikor cans for a single 35mm reel as well as talboys holding several of the 120 size reels. A curved sheet steel guide supplied with the tank is designed to make loading simpler, but few people ever use it. The Nikor is popular with professionals because it is virtually indestructible, responds quickly to water bath for temperature control. Price of the tank shown is \$7.62.

The FR Special Model 2, *top center*, is made of a tough plastic, has a reel adjustable for all sizes of film from 35mm to 116, and may be fitted with a third flange to handle two 35mm films at once, as shown here. Inexpensive (\$3.40 plus \$1.30 for the third flange) and easy to use, it is an excellent amateur's tank.

The Nikor and FR tanks both hold the film wound in a continuous groove in the reel flanges. The Leitz Correx, *top right*, uses a different principle. The film is wound around the center of the reel together with a clear plastic "apron" which is as long as the film. Dimples pressed into the edges of the apron provide space for the solution between the various layers of film and apron. A

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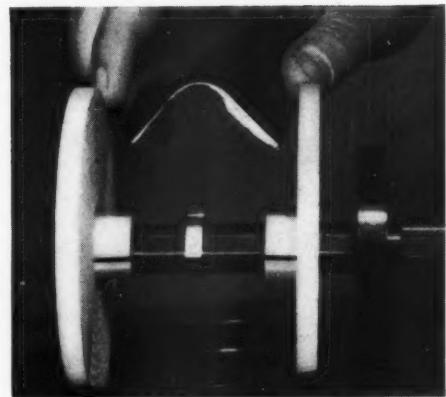
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## Loading the FR Special

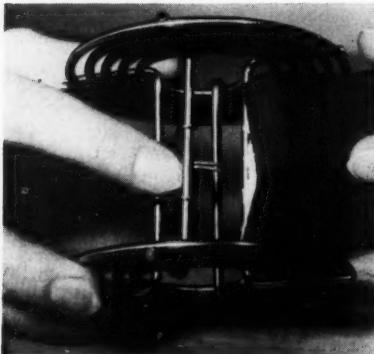
sturdy plastic affair, bulky but well made, the Correx is priced at \$9.

Getting the film started straight and smooth is the trickiest part of loading any film tank. If you have never loaded a tank we suggest one or two rolls of outdated film for practice. Load in the light, eyes open, until you get the knack; then close your eyes and practice that way. To agitate with the FR or Correx, rotate the reel handle slowly in alternate directions. The Nikor may leak when inverted. A wide rubber band around the cover joint will help prevent this. Don't try to make a milkshake—invert the tank smoothly, rotating it a bit each time. The FR does the best washing job as illustrated. You can duplicate this with the Nikor by putting the reel into a large graduate, passing a hose through the center to the bottom of the graduate, letting the water run 20-30 minutes. If there is no running water of the right temperature available fill up a gallon jug. From this fill the film tank, agitate frequently, empty after five minutes. Six fillings and changes with fresh water of the right temperature will do a pretty good job of film washing in half an hour.—THE END

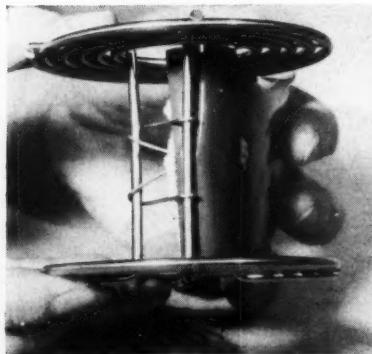


9. Place reel sideways on open tank with reel handle toward you, film hook up and centered. Cup film with one hand and guide end over hook. Use other hand to locate right position.

## Loading the Nikor



13. Instead of a hook, Nikor has a wire clip to hold film at center of reel. Cup film and guide it into position as shown.

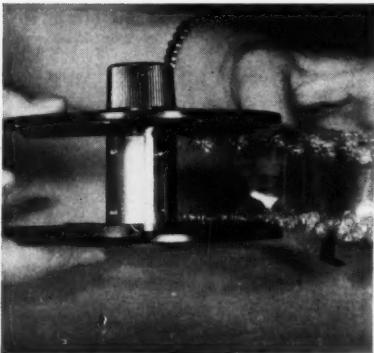


14. Depress clip, slide film in until it is firmly gripped. With finger check that film edge is straight across reel.



15. Film is wound onto reel same as with FR. If film is started straight it will go on smoothly.

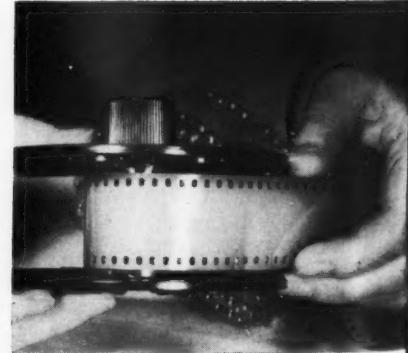
## Loading the Leitz Correx



17. With Leitz Correx, first step is to slide tapered end of plastic apron under flat metal clip attached to reel core.



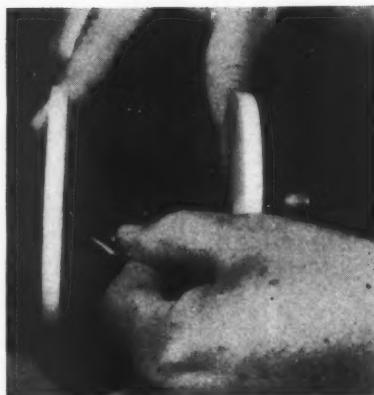
18. End of film, emulsion side facing apron, is pushed under same clip, on top of apron. Don't dislodge apron.



19. Wind film and apron onto reel together, but loosely, so solutions can reach entire film freely.



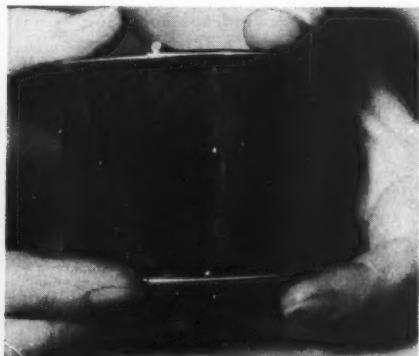
10. With both hands bring film down to touch film hook. Run a finger over edge of film to make sure it is lying straight across reel. Wrinkles cause trouble, so get film straight on flanges.



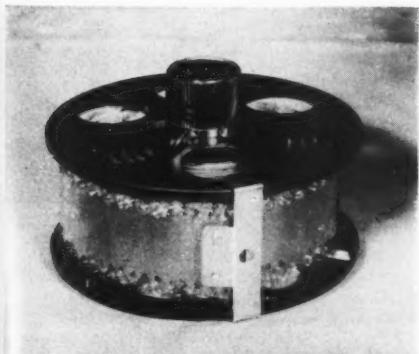
11. Force down end of film until hook punctures it; make sure it is well hooked. Test film again for straightness, smooth curve over shoulders at beginning of film groove in flanges.



12. Resting fingers lightly on outer edge of reel, cup and guide entire film onto reel which is rotated with other hand. There should be no bulges or bumps. Place in tank and lock cover on.



16. Film should just about reach end of last spiral. Put reel in tank, put on tank cover and spout cover securely.



20. When entire apron is wound on, fasten metal clip to rim of reel. Place in tank, lock cover on by turning.

**AGITATION SHOULD BE GENTLE, CONSISTENT  
MAKE SURE WASH WATER CIRCULATES FREELY**



21. With Nikor, agitate by inverting; hold cover on tightly.



22. FR, Correx tanks are agitated by rotating reel handle.



23. Hose in center of reel washes film in Nikor, Correx.



24. Hose over hollow reel handle force-washes film in FR.



**THIRD PRIZE \$10.** Out of Korea comes this strangely cheerful portrait by Pvt. Hanson Williams of Inglewood, Cal. Williams put a red filter on his Rolleiflex and exposed for 1/25 second at f/11 on Plus-X.



**THIRD PRIZE \$10.** Feet accidentally became wings, and Daniel L. Burkett of Weaver, S. D., called the result "Little Angel". He used a 4 x 5 Crown Graphic and two No. 5 bulbs. Exposure was 1/50 and f/22 on Isopan.

# "I tried it myself"



ONE OF OUR READERS has an interesting approach to making better pictures. Every month he spreads his pictures out on a large table. Then he imagines they belong to someone else, and criticizes them. Are they sharp? Is the subject matter interesting to others? Is the background right for the shot? Did I accomplish what I set out to do? When the answers are "yes," he mails those pictures to MODERN PHOTOGRAPHY's regular monthly contest.

Why not try it yourself? Sure as shooting you'll take better pictures if you learn from experience—and it's a small step from that to winning one of our prizes. Submit as many black-and-white prints as you wish, but include your name, address, all exposure data, and return postage. Address these photographs to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, New York.

**SECOND PRIZE \$15.** goes to George Hagopian of Newburyport, Mass., who took his flash outdoors to light this action shot. With No. 5 bulb on his 4 x 5 Speed Graphic, exposure was 1/400, f/11, Super Panachro Press, Type B.



**THIRD PRIZE \$10.** Late afternoon sunlight provided back-lighting, and gave the water enough sparkle to reflect light into the shadows. Verner Z. Reed III, of Stowe, Vt., used a Leica IIIc at 1/100 and f/2.8, on Plus-X.

**MODERN PHOTOGRAPHY'S  
MONTHLY CONTEST**

**FIRST PRIZE \$25**

**SECOND PRIZE \$15**

**THIRD PRIZES \$10**



**\$25 FIRST PRIZE.** This picture owes much of its impact to unusual composition. Lester Talkington of New York realized the scene needed people, so he set his Leica IIIa at f/5.6 and 1/40, kept one eye on his daughter who was sledding, and waited. When figures appeared in just the right places, he clicked the shutter. Film used was Super XX.



# BOUNCE FLASH AT HOME

I've watched many photographers trying to take family pictures at home. And I always wonder at their ability to find the most awkward and tiring of poses. Personally, I think the best way to handle a family photographically is not to handle it at all. Why make each person fit your preconceived ideas on how he or she should act? Instead, stand as an observer and record what you see of everyday life. To do this you must develop a taking technique which is so simple you can forget your technical problems and concentrate on the picture. Bounce flash is by far the easiest technique for good home photographs I have ever tried. Your exposure problems are reduced to a minimum. You can get candid shots easily in high key, giving the average room with light walls and ceilings a lot of cleanliness, cheerfulness and sunshine. If you do want more contrast for dramatic effects, bounce your light from a dark wall which you include in your picture. Bounce flash does not fall off behind the subject as drastically as does direct single lamp flash or flood. Instead of a subject being picked out as with a searchlight in a coal bin, the entire room, if of average home size, is bathed in a soft, even illumination. Most important of all, however, the photographer can roam around his house observing everyone as a spectator. When he takes a photograph, there is no blinding flash or eye-straining flood. The subject hardly knows anything has happened. Briefly, there are two main methods of employing single bounce flash. One is to leave the flash on the camera and point it at the ceiling. The other is to place the reflector on an extension which is attached to the battery case of your camera's flash unit. The first is strictly a lazy man's out. Although the unit is portable you will have to vary exposure time with camera height and, unless you are of basketball stature you will lose a lot of illumination by not having your unit as close to the ceiling as possible. This brings us to the most desirable method—taking the flash bulb off the camera and placing it in a reflector at the end of an extension cord. We then can clamp the reflector to the top of an open door or any other tall object. I am generally an old hat rack man myself. By clamping my reflector onto the top of an old-fashioned hat rack, I get the flash near the ceiling and give myself some degree of portability since I can move the hat rack from room to room. The photograph of my wife, Mitzi, and practically brand-new daughter, Lissa Anne, *at left*, is typical of the results you can expect. Note the soft, shadowless high key effect obtainable from one Sylvania 25 flashbulb bounced towards the white ceiling. I used a  $3\frac{1}{4} \times 4\frac{1}{4}$  Graflex, 1/5 sec., f/8 on Super Panachro-Press, Type B. Before the arrival of Lissa Anne, I made the photograph of Mitzi, expecting, *at right*, same camera, same exposure. She asked, "Will my stomach show?" "This is a head and shoulders shot only," I lied.



PHOTOS AND TEXT BY RALPH HATTERSLEY



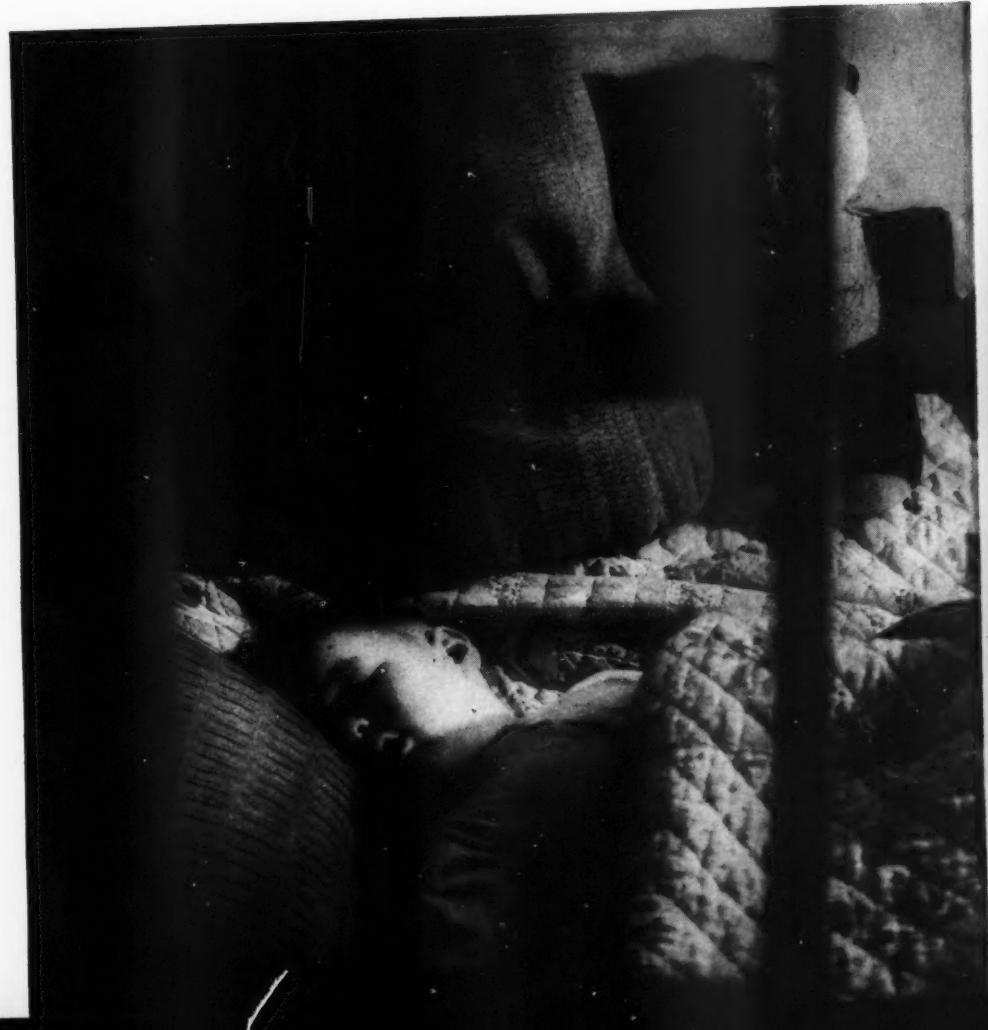
**KIDS LOVE IT.** If you don't believe me, try shooting, by direct flash or flood, a sequence of a child at a dining table. The brilliant flash going off in his face or the eye-strain of constantly trained floods does something even to the heartiest of appetites. But bounce flash is another story. By fixing my reflector on the hat rack and bouncing the flash from the light-colored 13-foot ceiling, I could move anywhere I wished around the dining table. When I took the picture there was no glare in the children's eyes and aside from the click of the shutter and a small hiss when the bulb went off, they hardly knew that a photograph had been taken. I employed my usual exposure, 1/100 at f/6.3 with my Super-XX loaded Medalist. This is a good average exposure with a light-colored ceiling of from nine to thirteen feet high. It will give you a fair depth of field with  $2\frac{1}{4} \times 3\frac{1}{4}$  or smaller cameras as well as an adequate shutter speed to stop most action. If your camera is synchronized only at 1/25 sec., however, stop down to f/11. Did the photo sequence disturb the children's appetites? Look at those empty plates!



**FOR REAL CANDIDS**, there's nothing like bounce flash. Why? Well, in the social sciences there is a problem sometimes called the effect of the observer on the observed. In basic photographic terms, this means that nothing will curb the normal activities of a family more swiftly than a photographer who demands that all people stay right where they are until he has the picture. Such tactics, necessary for direct flash with its guide numbers and footage restrictions, have been known to turn the most photographically cooperative family into a group of John L. Lewises. You have two ways of getting around this situation. Shoot so many pictures that people become bored with your activities and ignore you, or use bounce flash. I find bounce flash the easiest and most practical alternative. Set up the old hat rack with the reflector, attach a good length of connecting cord to the battery case of the camera's flash unit, set your camera at f/6.3 and 1/100, if you have fast pan film, and stalk your prey anywhere in the room. *Below*, you see one relaxed torso and a pair of feet deep in contemplation of a ballet suite being played on the phonograph. The music diverted the subjects' interest sufficiently to allow me to find my angle without being noticed and shoot after focusing the camera. *Right, below* is another case of pure and simple candid photography via distraction. Three youngsters were too intent on the doll to care what I was doing. Same old exposure data and lighting set-up as before worked nicely. Having taken quite a beating from my camera from time to time, Mitzi has been a little reluctant to be documented passively. So I take a shot, *right*, when she is diverted by kitchen tasks. I call her name and she responds with her "document me and be damned" look. Note absence of light reflections on eye glasses.







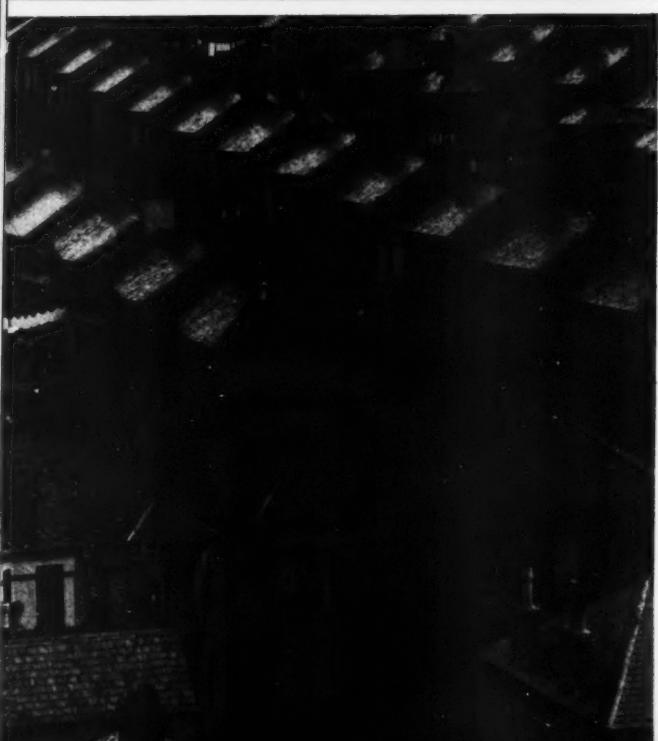
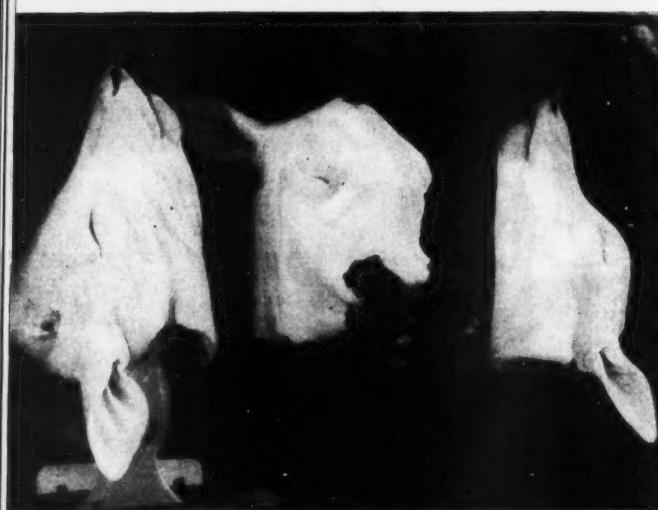
**BOUNCING FLASH OFF THE WALLS** instead of the ceiling will give you a soft, directional light. Your negative contrast will depend to some extent on the color of the wall. Dark walls, when included in the picture, produce more contrast than light ones. This brings us to the interesting discussion of exposure. You will have to take into account such data as the distance of the subject from the wall, the distance of the flash from the wall, as well as the aforementioned color of the wall. Although I can't give you any complete exposure data for wall bounce flash, you can expose at f/8 or f/11 at 1/100 with a fast pan film if you have the equivalent of a Sylvania 25 bulb about four feet from a light wall and your subject at an equal distance. *At top left*, you see my son Craig, a real record fancier, napping beside his record player. The Sylvania 25 bulb was bounced off the wall behind the couch. Since there was little movement, I used open flash at f/22 in the Medalist which was loaded with Super-XX. Interesting modeling around Craig's face in photo *at left below* was caused by flash bounced off light wall at right. Again, open flash, f/22, Super-XX. *Below*, is another bounce flash photograph employing a wall at right. Because the wall was quite close to the young lady in the tub, it was necessary to burn in the right end of the print while enlarging. Just for a change, we used a  $3\frac{1}{4} \times 4\frac{1}{4}$  Super D Graflex for this shot and set it at f/22 and 1/5 sec. to record the picture on Super Panachro Press, Type B. Needless to say, bounce flash, off either walls or ceiling in your home, will require a certain amount of experimentation on your part to achieve the exact negative density you wish. Once you have the hang of it, you'll find it easy to estimate for any situation. In nearly every situation you will get better picture results with bounce flash.—THE END.



# subjektive fotografie

REVIEWING photographic annuals and picture books is somewhat of a morbidly fascinating accomplishment. It's morbid because of the deadly repetition year after year of the same photographs which, to a great extent, differ only in detail and credit line from the themes found in the books the year before. It is fascinating because you see how many great new talents or different photographic approaches never find their way into annuals or picture books. *Subjektive Fotografie*, published by Bruder Auer Verlag in Germany and distributed by Rayelle Publications here in the United States, is the outstanding exception to the tin soldier, me-too books. A stunningly jacketed and designed book of adequate dimensions (9 x 12 in.) houses 112 photographs, black-and-white, one to a page. Nearly all prove that the photographer need not be merely the impassive onlooker who captures a scene by pressing a shutter release at the proper moment. Photography, according to the majority of these 112 photos, can be alive, new, creative and endowed with the personality of the photographer, his imagination, his feelings. European photographers train their cameras (and their imaginations) on a tar smear, a crowd of dancers in an artist's cellar, a muffled Moroccan woman hurrying down a street, a newly-wed couple in all their wedding finery entering a dreary cafe in a dreary part of town, a woman dashing down a cup of coffee or tea and a piece of pastry in a restaurant.

But the tar becomes a pattern of glistening black on a textured surface; the jostling and merriment of the dancers is a near reality on paper; the fear and timidity as well as the social outlook of the Moroccan woman are intensified by the almost complete blur; the newly-wed couple are hopelessly engulfed in their society with no possibility of escape; the hurrying woman downing her coffee is more a harried animal than a human being. Here is the practiced eye turned on the world around it. These are not passive, indifferent (*Continued on page 116*)



**Top:** Werner Bischof captures the tense situation when a doctor confers with his patient in a London hospital.

**Center:** The smooth, hairless, almost wistfully smiling calves' heads, parsley were pictured by Edouard Boubat.

**Bottom:** Bill Brandt emphasizes the endless, huddling working-class houses, each depriving its neighbor of air.



The  
**Kodak**  
BULLETIN

# BRING YOUR DARKROOM UP TO DATE...

**Amateur photography is a balanced, well-rounded hobby. To those who get the most enjoyment out of it, no one aspect overshadows the others—yet each has its best season.**

**With nights growing longer, this is the season to rediscover your darkroom—to recapture the pleasures and satisfactions of creative work there. But first—check your darkroom equipment, and be sure it is truly up to date.**

## UP-TO-DATE ENLARGING

Have you, for instance, discovered the pleasure of working with a cold light enlarger? In the Kodak Flurolite Enlarger cold light is provided by a Circline fluorescent lamp housed in an integrating-sphere lamphouse. Your negatives stay cool without any heat-induced tendency to buckle or warp, even on long exposures. The quality of the illumination, too, is a revelation if you have been accustomed to older types of light. All of the light is reflected light evenly distributed throughout the negative area. Visual contrast is excellent, for easy focusing; and the excellent actinic contrast assures superior print quality.

Every photographer will recognize instantly the advantages of the Flurolite's two-hand control in focusing. The focusing and elevating knobs are so placed that elevation may be controlled with one hand while simultaneous focusing is done with the other.

### Big Storage Base

The Flurolite eliminates groping for paper. Its base is a big lighttight storage compartment for paper up to 14" x 17", making the enlarger almost a darkroom work center in itself. The double support provided by this base construction and the extra-large heavy column helps insure the Flurolite's "rock-steady" performance.

A rotating and tilting negative carrier lets you correct distortion in almost any plane, effortlessly and easily. The rotating negative carrier, combined with the swinging head, also permits centering any portion of the negative at the center of the easel.

Add all of these advantages to the fact that you can also use the Flurolite enlarger

(with accessories) as a view camera, for copying, for close-ups, for photomicrography, microfilming, clinical photography, and for cine-titling and slide making and you'll agree that this modern equipment does add appeal to the darkroom. The price, without lens, is \$99.50.

In selecting your lens, you will also discover that recent years have added something. Both Kodak Enlarging Ektanon and Kodak Enlarging Ektar Lenses have been specifically designed for enlarging, to work from one flat surface to another flat surface, with maximum definition throughout the area they cover. Either Ektanon or Ektar Enlarging Lenses are available in 2-, 3-, and 4-inch focal lengths, priced from \$14.00 to \$49.90. The Kodak Enlarging Ektar Lenses, the finest that Kodak makes, are particularly recommended if you plan to do color work.

### Automatic Control

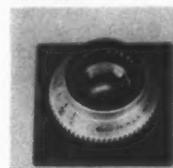
Incidentally, if you are planning to make your own Christmas cards this year, one of the neatest time savers you can get is the Kodak Electric Time Control. Plug it into the power supply, then insert the enlarger or printer plug into the socket on the Time Control. Just set the printing time for the negative you are using, from one to 57 seconds, then for each exposure just press the lever. Each exposure will be precisely timed, and the lamp automatically turned off after the exposure. The price, \$13.50.

You need both hands free while you are dodging prints in your enlarger or working at a contact printer; and this pleasant experience can be yours, either with the Electric Time Control or the Kodak Utility Footswitch. The Footswitch lets you turn the current to any of your darkroom equipment on and off with your foot. A safe, low-intensity neon light in the foot pedal helps

you find it in the dark. The price, \$10.00.

If you have never worked under a safelight that puts the light you want exactly where you want it, you will appreciate the versatile new Kodak 2-Way Safelamp. It's triangular in shape, one side containing a filter, the other a removable metal plate for which an additional filter can be substituted for wider distribution of the light. With an extension cord you can place it on the bench, or you can insert it in a wall or ceiling socket . . . and, it can be completely rotated in the socket to direct the light where desired. Price, with one filter and 15-watt lamp, \$4.50.

Ektar Lens



Time Control



Footswitch



2-Way Safelamp

**Now is the time to start your Christmas Greeting Cards...using the pictures you have taken yourself. Ask your Kodak dealer to show you his assortment of Kodak Greeting Negatives.**

*Prices include Federal Tax and are subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

**Kodak**  
TRADE-MARK

ELMORE C. ADAMS,  
APSA



ELMORE C. ADAMS' "The Brush-Burner" has appeared in more than forty important exhibitions. He writes:

"My choice of *Kodak Opal Paper* for 'The Brush-Burner,' as well as for most other pictorial prints, was based upon my experience with its ability to give maximum scope to tonal range of the negative, and to render these tones to the fullest degree in the finished print.

"Its ability to give prolonged projection time and the fullest development time, without fogging or loss of print quality, is exceptional. The dark-

# Experts' Choices For Fine Prints

No. 7 of an informative series . how leading exhibitors choose papers to fit their salon aims

room worker has sufficient time for dodging, printing-in, or other manipulative processes.

"Choice of *Kodak Opal Paper G* for this picture was further determined by its fine pebble-grained lustrous surface that permits full rendition of detail without loss of pictorial quality. In my experience, *Kodak Opal Paper's* superiority in giving the fullest scope and control over the various toning effects, either to enhance its own natural warm tone or to give the beautiful blue-grays sought by many pictorialists, makes it an even more desirable paper to use."



**I**N "The Brush-Burner," Adams sought to recreate the warmth and atmospheric mood of autumn. *Kodak Opal's* brown-black image tone fitted perfectly. For "Pattern Motif 283," Axel Bahnsen desired a crisp, objective design quality, with maximum image texture and detail. *Kodabromide Paper F*, with its pure white stock, cool neutral blacks, and glossy surface, fitted perfectly. Had he desired a slightly warmer interpretation, Bahnsen would naturally have turned to *Kodak Medalist F* or high-lustre *Medalist J*. This fine warm-black paper comes in a range of surface choices and contrast grades; and has two special advantages—great flexibility in contrast control, plus the same speed in all four contrast grades.

## CHOOSE THE PAPER THAT FITS THE PICTURE—AND THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide Paper*. Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper G*.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as *Kodabromide*; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo*, *Velox*, *Resisto N*, and others. Each *Kodak* enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine *Kodak* papers—tints, surfaces, weights, processing—consult the Data Book on *Kodak Papers*, and your *Kodak* dealer.

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"The Brush-Burner," Elmore C. Adams, APSA, San Francisco. Exhibition print on *Kodak Opal Paper G* (cream white, fine-grained, lustre), processed to a rich brown-black image tone. Reproduction print on white, high-lustre *Kodak Medalist Paper J*.

In preparing the reproduction print for halftone engraving, *Medalist's* exceptional contrast control was used to advantage—to obtain a tonal scale which would most nearly translate the delicate highlight and middle-tone gradations of the original to the printed page. Both the *Opal* and *Medalist* prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed printing presses.

For Mr. Adams' analysis of his paper selection, see facing page.

**EASTMAN KODAK COMPANY**

Rochester 4, N. Y.

**Kodak**

# The 16mm. Kodascope Pageant Sound Projector

*For six or six hundred people . . . it gives you top performance*

There is so much versatility built into the Kodascope Pageant Sound Projector that it's at home with small as well as large audiences. Within the confines of a small room, you can quiet sound down to a whisper. Where you need larger volume, in larger rooms, simply turn up the volume control. And for audiences into the hundreds you can add the portable Kodak Multi-Speaker Unit with its three extra speakers. No other projector offers such flexibility!

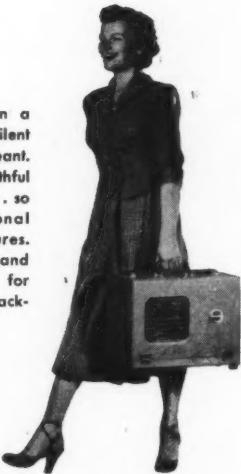
Because it's easy to carry, you can take the Pageant anywhere. Whether you buy, rent, or make your own films, you can count on top performance, day after day. The Kodak optical system assures sharp, full-screen images from corner to corner. A high-fidelity sound system gives you full, clear tone at all volume levels. Threading is easy and "foolproof." And the Pageant is *lubricated for life!*

The one-case, one-speaker Pageant lists at \$400, including speaker. In matching case, the Multi-Speaker Unit adds three more speakers, for only \$92.50 additional. Instructional and entertainment possibilities are almost unlimited. Your Kodak dealer will be glad to demonstrate the Pageant for you.

*Prices are subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

There's never been a 16mm. sound and silent projector like the Pageant. So simple . . . so faithful in image and tone . . . so free from operational complexities or failures. Accepts microphone and phono adapter, too, for voice commentary or background music!



**Kodak**

TRADEMARK

# Dr. Cinema Says . . .

**Sound can be simple, inexpensive or otherwise**

The slide-rule boys and the manufacturers who hire them have been so active in providing us with ways and means of adding sound to home movies that I found myself way behind developments recently. Thus it is that I dutifully address my current efforts to this subject, by way of giving other simple folk some idea of what's available.

There's no need to dwell on the familiar 16mm optical sound-on-film, which has become known in schools, churches, factories, sales meetings, and military establishments. This medium is old stuff by now and beyond the means of most individuals. Therefore, let us get on to the various gimmicks which enable modest souls like you and me to add sound to our own films.

First, take my word for it that it's still beyond the average amateur to achieve what the industry calls lip synchronization. This is what you see and hear in professional films—the technique whereby you hear the actual sound at the same instant you see the visible action which produces it. Spoken dialogue is the foremost example of it (hence the term "lip synch"), but other sound-producing action comes under the same heading, technically speaking.

True, there have been and are painstaking and accomplished amateurs and semi-pros who can bring this off. One lad I knew of some years back achieved it by means of a flexible shaft lash-up involving his camera and a disk recorder. But most of us are better advised not to get into such routines.

That leaves us the basic problem of adding sound *accompaniment* to our silent films, and there are two fairly simple ways of doing this—by recording on disk, tape, or wire, for playback as the film is projected, and by magnetic recording added to the film itself after processing. This latter method, of course, requires a magnetic head on the projector for playback.

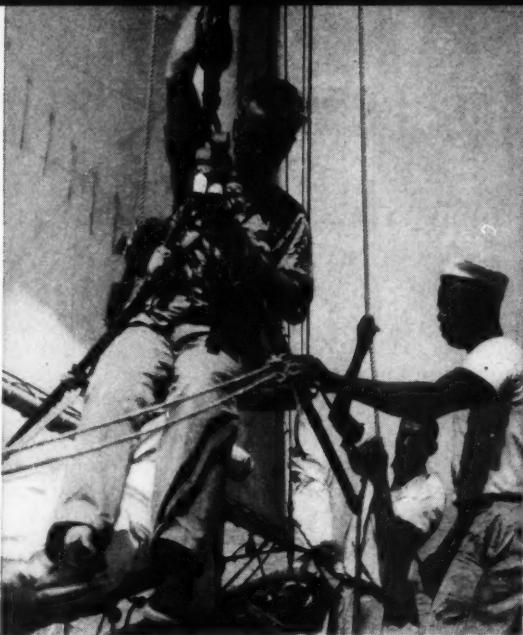
Disk is considered bulky and antiquated, and in its commonly available forms cannot approach magnetic tape, wire, or strip for fidelity. Wire has lost popularity in favor of tape, for several reasons. One is that wire must be wound and unwound in the way a level-wind fishing reel handles line, moving vertically on the reel axis as it is stacked up. This tends to introduce "wow" and flutter into the sound pattern.

Then, too, tape is both less expensive and easier to handle. It can be cut and easily spliced with cellulose tape, as required. It can be marked readily and precisely, so that as you edit it you know just where a certain recording begins and ends. And the rewind time for tape is much shorter than for a comparable batch of sound on wire.

So, if you have an 8mm or 16mm projector, and borrow (or buy!) a tape recorder, you can do quite a job of accompanying your films with spoken commentary, music, or other sound. Maybe you can't reproduce for posterity Uncle Fred's exact words as he changes the tire in the rain, but perhaps it's best that you can't. You *can* show him muttering, and later dub in some fairly amusing third-party comment yourself.

By studying the rudiments of sound effects you can devise and tape-record noises appropriate for (*Continued on page 100*)





# HENLE'S FIRST MOVIE...

WHAT IT'S LIKE TO TURN FROM STILLS TO  
MOVING PICTURES . . . BY JACQUELYN JUDGE



Henle, *upper left*, is shown as he is strapped into a chair just before being hauled to top of 80-ft. mast. He has his Rolleiflex on his right and his 16mm Bell and Howell 70DA in his left hand. Henle carried over many habits from his still work. Example: Classic composition of above photograph is typical of opening in sequences of *Virgin Islands, U.S.A.*

WHAT HAPPENS when a still photographer—who has been working professionally for almost 20 years—makes his first movie? What kind of stumbling blocks does he come up against? Does he find his still work a help or a handicap? And which kind of photography does he prefer now that he has finished his first movie? To answer these and other questions, we recently talked to Fritz Henle, who had just put the finishing touches on his first film, *Virgin Islands, U.S.A.*, a 25-minute, 35mm (blown up from 16mm) Kodachrome film, with sound.

Like most amateurs, Henle shot his first movie footage around his family—his attractive wife Atty and their 3-year-old son, Jan. Also, like most amateurs, he did his work on vacation, in the Virgin Islands where the Henle family goes on an annual trip. The story is built around little Jan's discovery of the islands, what he sees, how he enjoys playing in the clear waters, his little legs chugging up the steps of ruins, chasing chickens in an abandoned fortress. Through a little boy's eyes, the viewer is given a taste of all the beauties and wonders of the islands. It is, frankly, a travelogue—but a new kind of travelogue—which combines elements of the documentary and personal film with the travel.

Henle's methods of work on the film were much like those he would use in fulfilling a still assignment. Always a careful technician, he took a few hundred feet of Kodachrome on his fourth trip to the Virgin Islands (the movie was shot on his fifth)—just to test the lighting conditions. He feels that photographers should always do a few test shots if they are working in unfamiliar lighting conditions. Although he did not follow a written script, he had the film in mind for such a long time and knew so exactly what he wanted to do that it might just as well have been written down.

He used but one camera: a 16mm Bell and Howell 70DA. This camera was fitted with two Ektar lenses—one an f/2.5, 15mm, the other an f/1.9, one-inch. Henle did not buy a telephoto lens because he prefers to get close to the subject himself and he does not care for the telephoto effect which changes the relationship of the distance between objects. The entire movie was shot on double sprocket film at 24 frames per second. (Henle realized that although he could duplicate his film on single sprocket sound film later, he would be unable to run his final sound print through a sound projector at any speed other than 24 frames per second. *(Continued on page 92)*



Sequences, not single shots, are key to good film making. One sequence in film starts with scene, above, made at top of yacht mast. Mother and child await rowboat on the wharf.



In the following scene, they are shown being rowed from the wharf to the yacht *Comanche* which will sail them from St. Croix to other Virgin Islands, St. Thomas and St. John.



Third scene in sequence is taken from the deck of the *Comanche* as she passes by the harbor shoreline of St. Croix. This scene was shot from point of view of the little boy.



Little boy enjoys playing in the water on shore of St. Thomas. Henle says children are easier to direct than adults. They aren't self-conscious, consider acting a happy game.

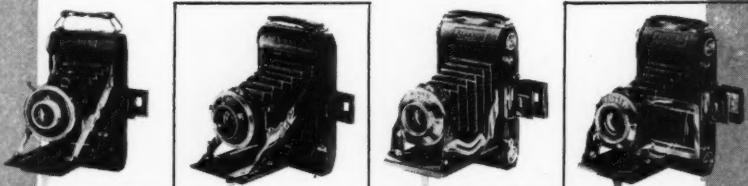
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**HENLE'S MOVIE**

*(Continued from page 91)*

Silent projectors run at 16 frames per second.

Just as Henle believes in restricting his equipment to that amount which will do the job—and no extra frills—so he believes in reducing his shooting problems to a minimum:

"Why make the job hard for yourself? When the sun was bright overhead and gave people black pools in place of eyes, I simply rested. I worked on shooting the film from 9:30 to 11 in the morning and from 2:30 to 4 in the afternoon, I have discovered by years of working this way that I save an immense amount of film and time that is wasted in trying for the impossible. During my siesta periods, I saw many amateurs shooting. They shot when the sun was directly overhead and when it had gone down—and I know perfectly well that when they got home, they would wonder why so much of their footage was full of harsh shadows and people with black pools for eyes, or was inadequately exposed.

"Of course, if you are shooting on a beach, you can sometimes make use of the noon hours because the natural reflections from the white sand will help to dispel the shadows from under the eyes. And in other places, it is possible to use a reflector. However, I couldn't use reflectors in working with my son as he was much too young to grasp the idea of what they would be for.

"I had very little trouble technically. I simply transferred my still camera habits to my Bell and Howell. The film speed of Kodachrome is the same for both still and movie film. I just followed manufacturer's directions and exposed as I would with any still camera."

The best testimonial to Henle's attention to exposure problems is the fact that out of the 5,000 feet of film which he shot for this movie, only 100 feet were badly exposed!

"I carried over another habit from my still photography and that was the use of a tripod. I always used it just as I always use one for stills unless there is an exceptional circumstance. I know that there are people who will give you breathing hints and tell you that the margin of difference between using and not using a tripod is small. I do not hold with this theory. After all, if you have a chance to make your work perfect, why make it less than perfect?"

But Henle's good still habits didn't help him a bit when he came up against the problems that come out of using the movie camera. After he had shot a part of the film, he sent it to New York to be developed. Then he had a work print (a rough black and white copy of the color)

*(Continued on page 94)*

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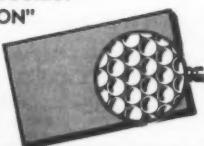
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### HENLE'S MOVIE

(Continued from page 92)

sent back to him. When the work print was run off, Henle discovered that he had fallen in love with panning, to the detriment of the film.

"I forgot," he says, "that subjects move in front of the camera and it isn't necessary to have the camera moving all the time, too."

Another early mistake that Henle made was in not beginning the action soon enough and then in not following the action through far enough.

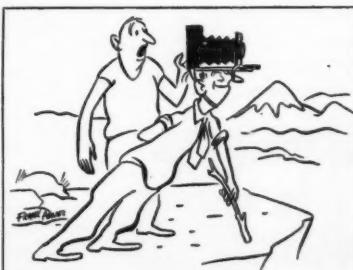
"It would have been much better in scenes of action if I had let the camera go another 10 or 15 feet after I thought I had the action. There was one particular scene where Jan was buying candy from an old woman who sat on the wharf. I realized afterwards that I should have started the scene as he was walking towards her. I began it as he was already talking to her. And in the film, this sudden closeup without an establishing shot is psychologically jarring."

Henle also discovered that there were great differences between using a still camera and using a movie camera.

"In still photography, you always try for THE picture. In moving picture photography there is no such thing as the single picture. Your goal is the development of a sequence of motion. If you don't develop this sequence of motion, you have nothing but a collection of still pictures. I spent two days taking a sequence which simply showed Jan coming aboard the yacht, *Comanche*, which takes him from St. Croix to St. John, passing St. Thomas on the way." The scene was shot from several points of view. For one shot Henle had himself hoisted to the top of an 80-foot mast to shoot down into the yacht and to show the rowboat coming from the shore. He also had to shoot the yacht as it appeared from the rowboat—and then a shot from shore of the yacht under sail for the other island.

Henle has always enjoyed taking closeups with a still camera—but this became a real passion in movies. "Movie closeups are not a mask or a piece of

(Continued on page 96)



"It's no use . . . you'll hafta go back  
and get the tripod."

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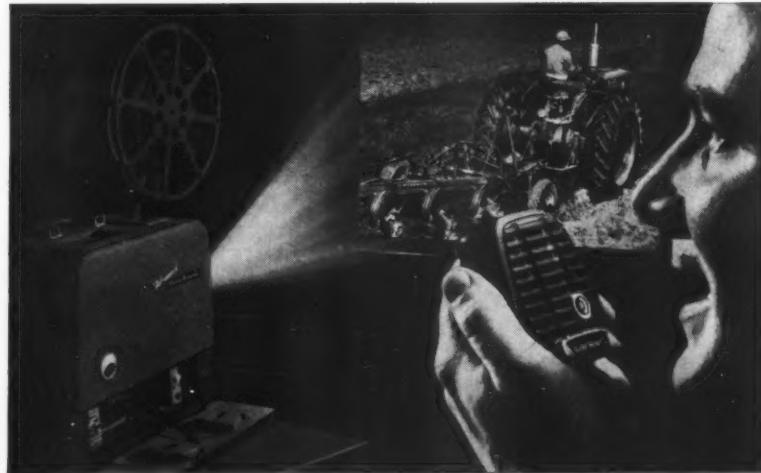
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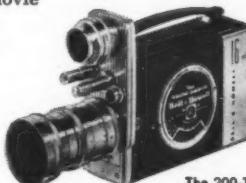
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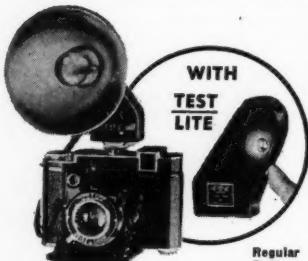
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## HENLE'S MOVIE

(Continued from page 94)

sculpture as closeups often are in still photography. Even the barest kind of movement in a movie closeup makes it seem so real. The motion of an eyelid or the vibration of the skin from the very process of breathing adds tremendous visual impact. I tried for closeups whenever feasible—and in some scenes moved in as close as ten inches to the subject.

"I believe," says Henle, "that stills are photographic child's play for me in comparison with movies. I am an extremely shy person and I have a great interest in people as they are naturally. In stills, you can capture this impression. In movies, you must direct to get the same effect. In stills, I never try to force such a thing artificially. In movies, you must. For example, when I did shots aboard the yacht, the crew had to be in certain places. Again, I knew when I first saw an old woman on the pier at St. Croix that I wanted to photograph her. Yet I didn't till we had been there almost three months because I wanted her to be easy with me. The moment you try to direct a film, you'll discover that your 'actors' will become self-conscious and will do a bad imitation of what you want. My little son was my best actor and he acted as a perfect decoy with the grownups."

Henle feels that one important lesson he learned from making the film was the value of teamwork. After he had returned to his home in New York, he had to get sound and special effects technicians to help finish the job.

The sound track consists of a narration about the islands and background music. The background music was supplied by a calypso band, Macbeth and His Rhythm Boys, whom Henle found in Harlem. They worked in a rather different manner. They came to Henle's studio and saw the movie three or four times so that they were thoroughly familiar with it. Then they played for the sequences as they were flashed on the screen.

The sound track was done by Dean Moore and Nick Becker of the Maurer Sound Studios, Flushing, N. Y. It took about a month of work and though it sounds expensive, was less costly than trying to do sound on location.

Henle used a work print, by the way, for all of his editing. These rough black and white prints cost 6¢ per foot. In addition, each foot of both the work print and the original can be given an edge number for an additional penny's cost so that they can be matched exactly. (These work prints were made by Color Service, 115 West 45th St., N. Y. C.) Henle says that you ruin your original print by too much handling, and this is the reason he never runs the original through the projector. He used a Bell

(Continued on page 100)

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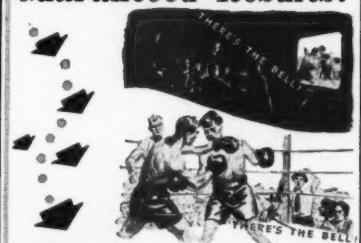
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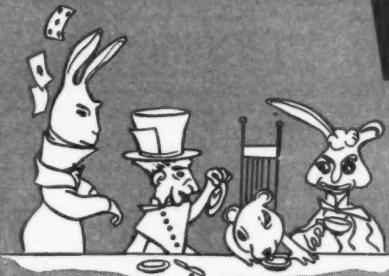
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### **HENLE'S MOVIE**

*(Continued from page 96)*

and Howell Filmo viewer for the editing, which he did himself. Special effects, in the way of dissolves, and so on, were added by film technician Bob Sosenko who worked closely with Henle on the film.

The story of the making of *Virgin Islands, U.S.A.* has a happy ending. The film was sold to the Virgin Islands Corporation, a government agency. It will be seen on television. Since the first movie, Henle has shot two others. One is called *Calypso Carnival*; the other deals with West Indian dancing and is not quite finished. All three films will soon be seen in the small art movie theaters in New York City—and then will be distributed to similar movie houses throughout the country.

Henle feels that he has learned with each new film. And he's discovered that his expenses are less now that he knows which mistakes to avoid. He enjoys making movies immensely and feels that they have improved his still work. "There's more attention to motion in my still photographs now." And movies have given him a new medium in which to express himself. But he's not giving up his still cameras quite yet—or ever!

—THE END

### **DR. CINEMA**

*(Continued from page 89)*

rain, wind, crackling fire, trains, and so on. And when it comes to musical accompaniment, you can write your own ticket.

Something a little special in the tape field is offered by Revere Camera Co. in its striped tape. (See *New Products*, Sept. 1952 *MODERN*, page 29.) An inexpensive synchronizing attachment is fastened to your 8 or 16mm projector. A mirror surface on this attachment deflects part of the projected light onto the striped tape running on the nearby tape recorder. The flicker of the tape stripes then is synchronized with the intermittent projector images so that the stripes on the tape seem to be standing still. It's an adaptation of the stroboscopic principle used in adjusting turntable speeds and for many other purposes. The end result here, of course, is that the rates of speed of projector and tape are synchronized very accurately.

As to the tape recorders themselves, you can get a wide variety, priced at anywhere from \$98 upwards. The fancier units incorporate radios and various other extras.

Fidelity of tape reproduction is excellent for voice, less so for music. Some recorders operate at so-called high speed—around  $7\frac{1}{2}$  feet per second. (Continued on page 102)

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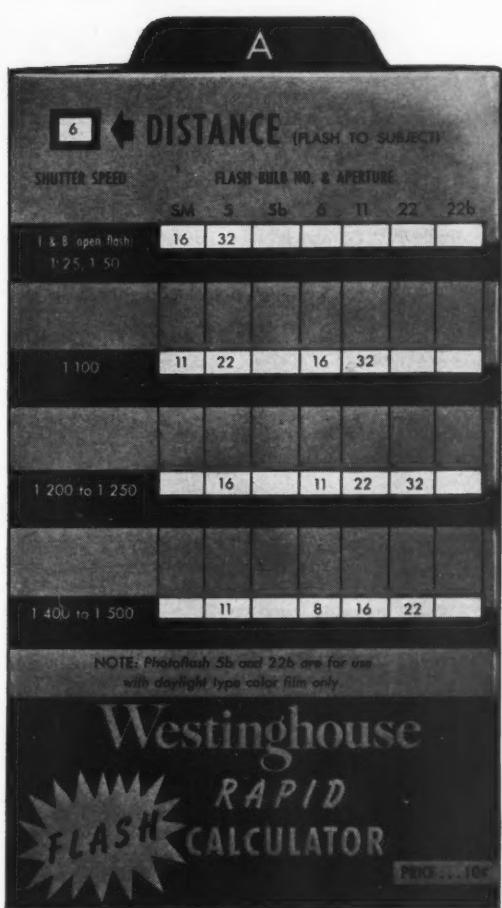
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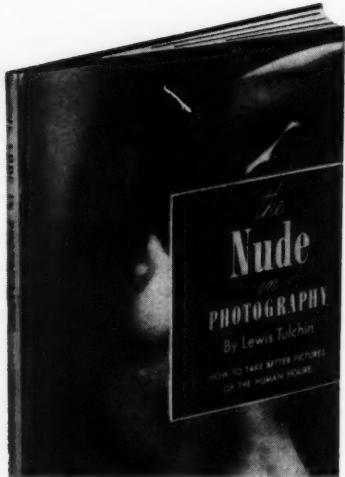
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## DR. CINEMA

(Continued from page 100)

Others run more slowly, at 3¾ feet per second or thereabouts. Both types are guaranteed to offer good response for recording voice. The faster speed is necessary for adequate musical reproduction. The slow speed, however, gets more stuff onto a single reel of tape. This holds down cost and simplifies storage problems.

Now to the magnetic striping of film, a field in which announcements of new processes and equipment are being made almost daily. It's pretty well known now that you can add sound directly to your 16mm films provided they were shot at 24 frames per second on single perforated stock. (Of course you can remedy the perforation deal by having your double perforated film duplicated on single perforated film.) You just send your processed film for impregnation with a tiny stripe of iron oxide along the unperforated edge. When you get the film back it is exactly like magnetic tape in its ability to record, reproduce and "forget" sound. Of course it requires a recorder-playback projector (see *Magnetic Sound for Home Movies*, MODERN, February 1952). Although these vary somewhat in price, the cheapest unit will set you back a few hundred bucks.

Recently Eastman Kodak got into the swim by announcing "Sonotrack", a striping service for single perforated 16mm film of either 16 or 24 frames per second speed. The company indicated that the striping of double perforated 16mm film would be undertaken if the demand warranted. Right on the heels of the Eastman announcement came a release from the Bell & Howell Co. which declared striping of double perforated 16mm film would be done for projection on the Bell & Howell magnetic sound projector, the Filmosound 202 (see *New Products* section this issue). The release added that excellent sound could be had with film at 16 frames per second. This makes the adding of sound to movies already taken at silent projection speeds, possible.

These advancements in the field of 16mm sound technique have made the 16mm fans happy but the 8mm user was beginning to feel like a step-child. As usual however, somebody is going to take care of the 8mm folks. The Movie-Mite Corp. this month announced a magnetic sound projector-recorder for standard 8mm film (see *New Products*).

That just about brings us up to date on sound for home movies—Your best bet is to try out each system in the store before you make up your mind on one. Ask plenty of questions and if you can't seem to get the right answer, here I am.

—THE END.

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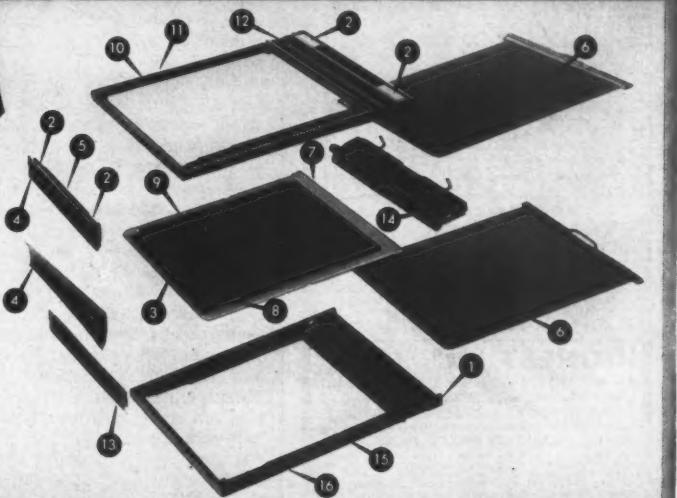
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# the Camera Clubs



by MABEL SCACHERI

Let's face it! Christmas cards take time, so it's a good idea to make plans early. If you let the job drag on until the last moment, you'll do it with perspiring brow and clenched teeth—and you won't have time for other fun.

Start saving your spools or cartridges, as well as their cardboard containers. A bang-up new idea has been added to the old Christmas card story, and MODERN's December issue will tell you all about it. If you've been smart you'll have plenty of time to make these original cards, do your Xmas shopping, and have a good time too.

Meanwhile November is the month to guide your less experienced members. Some of them may not even know that you can buy in camera stores some blank Christmas cards with emulsion on them, and holly or Santa Claus decorations. You just print on your own pictures, and that's that. There are also masks you can buy to add to your Christmas negatives—masks which bear a Christmas greeting. All some members need is a little help and steering.

I suppose you could even stage a studio night—rig up a fat member as Santa Claus, and go to town getting some shots for your cards. They would have a tendency to look a bit alike, however. It might be a good occasion to utter a few remarks about swiping the other fellow's picture idea. Too many shutterbugs, when they see some photographer has found a good subject or arranged a good setup, move right in and swipe the picture. It's a mean trick.

Well, on Christmas card night, you might have people bring in negatives and get advice on how to use them. Pick one which seems best for demonstration, and make some cards right there at the club. You don't need much of a setup to knock off contact prints, even though your club does not have a darkroom. And one good demonstration is worth 500 lectures. Someone could even bring a lightweight enlarger to the club and demonstrate how to use it, with those above-mentioned masks, even though no prints are actually made.

There is, of course, another way to give this special instruction to the beginners. Have an advanced worker take over one or two beginners and give the instruction and demonstration at his own home. It all depends on the number of beginners and the willingness of the advanced photographers. I think the beginners learn faster by this show-'em-at-home method, and it

also prevents too many of those elementary sessions at the club which bore the experienced members.

If the Christmas card instruction is handled in home darkrooms, then you may decide November is a fine time to start the studio sessions, lighting instruction, still-life demonstrations, or some night field trips. Plan these so that you get out early, while there is still some light in the sky, but the office buildings are already lighted up. Thus the outlines of the buildings are clear. They don't disappear against the sky.

Meanwhile November is the month to guide your less experienced members. Some of them may not even know that you can buy in camera stores some blank Christmas cards with emulsion on them, and holly or Santa Claus decorations. You just print on your own pictures, and that's that. There are also masks you can buy to add to your Christmas negatives—masks which bear a Christmas greeting. All some members need is a little help and steering.

It is possible for a club, or an individual photographer, to lean too much on formal teaching. Say, how do you think the old timers learned photography? By trial and error, and that is by no means the worst way to learn. I know that in some towns it may be difficult to get speakers and teachers for camera club meetings. I don't see why that should stop the camera fans from having a lively and helpful club. It is not a matter of the blind leading the blind; it is a matter of the inexperienced learning together, and having more fun while doing it than they would sweating it out alone. Some of the best professionals I know learned by main strength and awkwardness. And believe me now know all the answers, and how to get out of just about any predicament.

For one thing, learning by experience helps you get rid of the idea that there is a certain set of rules to be followed—just one right way to compose a shot, or set up lights. Some old dodo of a speaker might tell you that there are several fixed arrangements—the 45 degree light, etc. He is so wrong. I once heard Philippe Halsman, the big-shot photographer, whose work often appears in *Life*, tell a camera club,

(Continued on page 106)

# Kern-Paillard Lens Selector

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*Switar	25mm (1")	F:1.5 to F:22	Bolex only	5 oz.	122.00 Inc. FET
*Pizar	26mm (1")	F:1.9 to F:22	"C"	5 oz.	94.25 Inc. FET
*Yvar	75mm (3")	F:2.8 to F:22	"C"	5 1/4 oz.	94.50 No Tax
*Yvar	100mm (4")	F:3.3 to F:22	"C"	6 oz.	106.00 No Tax
*Yvar	150mm (6")	F:4 to F:32	"C"	7 1/2 oz.	145.75 No Tax

Other 16mm cameras using "C" mount:

Bell & Howell 70 *above* Serial No. 54090

Bell & Howell 70 D, E, F, G and J

Bell & Howell Auto Load, Auto Master

Auricon Pro Maurer 05

Auricon Cine Voice Grover GSAP

Auricon Super 1200 Keystone all 16mm models

Revere 16 and Revere 26

Victor: Model 3 *above* Serial No. 36885

Model 4 *above* Serial No. 20026

Model 5 *above* Serial No. 52151

Pathé Super 16

Morton Soundmaster

Nord Professional

With Adapter Ring BO-310

Bolex H-8 Kodak Reliant

DeJur—all single lens models Ampro 82 Keystone—All single lens models

Revere 88

Revere Ranger

For Bolex H-8

†Switar	12.5mm (1/2")	F:1.5 to F:22	Standard	2 1/4 oz.	\$120.50 Inc. FET
*Yvar	13 mm (1/2")	F:1.9 to F:22	Standard	2 1/4 oz.	79.00 Inc. FET
*Yvar	25 mm (1")	F:2.5 to F:22	Standard	1 3/4 oz.	59.50 Inc. FET
*Yvar	36 mm (1 1/2")	F:2.8 to F:22	Standard	2 oz.	62.50 No Tax

Other 8mm cameras using Standard mount:

Ampro 8mm Kodak Reliant

With Adapter Ring BC-1469 Revere 88

Revere Ranger

Bolex L-8

DeJur—All single lens models

Keystone—All single lens models

\*With "COMPASS" depth-of-field scale.

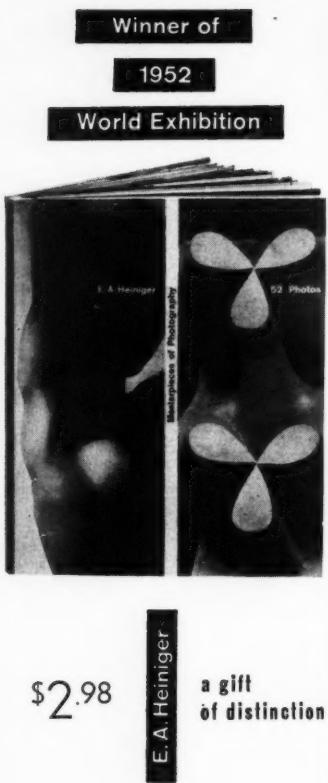


\*What is Visifocus? Visifocus is an entirely new type of Depth-of-field indicator—a Kern-Paillard exclusive. It is a series of vivid orange colored signal dots automatically indicating the zone of sharpness at any lens opening. The Visifocus feature eliminates the need for complicated depth-of-field charts as the calibrated signals flash up automatically between the diaphragm scale and the focusing scale of the lens mount.

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# salon calendar

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## \*16TH INT. SALON OF PHOTOGRAPHIC ART, SANTIAGO, CHILE

Closes November 4. Exhibit, November 20-December 20. Fee, \$1 for 4 prints or slides. Write Foto Cine Club de Chile, Huerfanos 1223, Oficina 14, Santiago.

## 15TH SPRINGFIELD INT. SALON OF PHOTOGRAPHY AND 1ST COLOR SLIDE EXHIBITION, SPRINGFIELD, MASS.

Closes for prints Dec. 3, for slides December 10. Print exhibit, January 4-25; slides, January 4-18. Fee, \$2 for prints, \$1 for slides. Write John E. Phelps, Sec'y, George W. V. Smith Art Museum, Springfield 5, Mass.

## \*20TH WILMINGTON (DEL.) INT. EXHIBITION OF PHOTOGRAPHY.

Closes January 11. Exhibit, February 1-23. Fee, \$1 for 4 prints and/or slides. Write Edward A. Heisler, Jr., P. O. Box 401, Wilmington, Delaware.

\*Follows P.S.A. practices.

## CAMERA CLUBS

(Continued from page 104)

"The best lighting is the one that looks best. Keep moving the lights around until you get a good effect. Then that is good lighting, no matter how the lights are placed." Or, taste is better than rules.

Save magazine articles and follow their advice. Read books and compare notes with other club members, too. If you need a teacher to tell you when the lighting looks fine and when it doesn't, then by gosh you will never learn photography. The main thing a teacher can do for you is save you time in catching on to basic technique. Even that you get eventually, from books and falling on your face a couple of times.

So, with or without teachers and speakers, go ahead with that camera club. Now and then some of the members will hear of somebody in the next town who made a lot of good color slides on a trip. Or you will learn of a doctor who is a shutterbug—many of them are—and he can perhaps spare an evening to give you a talk. One of the high school teachers of chemistry may have delved into photographic chemistry, and can enlighten you on some processing matters. In most towns and cities there is bound to be free floating talent, useful in some way to your camera club.—THE END.

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## HEARST WINNERS

(Continued from page 62)

affair" in which top executives act as judges, the rivalry is especially keen. Photographic illustration plays an important part in the make-up of every Hearst newspaper and the honor of being called "the best illustrated" by the boss is an important accolade.

Each final entry in the Competition involves the work of an editorial staff as well as the photographers. While the men with cameras are the ones who bring back the pictures, much of the responsibility for their work rests with the assignment and picture editors, the studio chiefs, the city and managing editors.

Oftentimes, a picture begins with a man who never touches a camera professionally. He may be a picture editor, a sports editor, or a drama editor who evaluates the news in his own department and determines the events to be photographed. Later he picks the pictures that illustrate his stories.

At the *Journal-American*, 23 photographers on outside assignment and six darkroom technicians, headed by Studio Chief Bob Keogh, produce some 26,000 photographs a year. They work in shifts to cover the photo news beat 'round the clock. Of course, not every picture they shoot could possibly be used in the paper. But each exposure is treated as a potential five-column blowup.

It's up to the editors to select the pictures from the day's take; and it's here that the Competition really begins. *Journal-American* staff photographers not only compete with each other for picture space in the paper, but also with the day's production of the photographers with picture features to sell, and spot-news beats rushed in by the apparently ever-ready amateur.

Editorial judgment allows for no favoritism. To merit several hundred thousand circulation, a picture has to be good. An amateur's picture with human interest taken at a peak moment in even a commonplace automobile accident stands a better chance of getting into print than the work of a veteran press photographer who arrives in time to talk it over with the wrecking crew.

As Studio Chief, it is Bob Keogh's job to see that his men are deployed so that a news break calling for a photographer will be covered as quickly as possible. If the photographer doesn't get there while the action is going on, he might just as well have stayed in bed.

Radio cars in constant three-way communication with the studio and the City Room, make swift coverage possible. And the *Journal-American* is set up to get a picture into print within 90 minutes.

(Continued on page 110)

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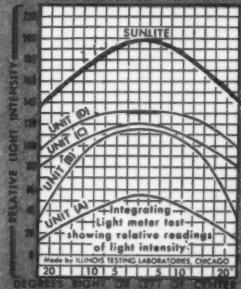
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The new **ASTRO Berlin** lenses are now available here for the first time in a wide range of focal lengths for all popular 35 mm. and  $2\frac{1}{4} \times 2\frac{1}{4}$  single lens reflex cameras—and complete with Identoscope (reflex mirror housing) for the Leica.

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**HEARST WINNERS**

(Continued from page 108)

after it is received in the darkroom.

Keogh's responsibility includes seeing that every photographer on the staff is properly equipped with the tools of the trade and well supplied with film and bulbs. Paradoxically, it is also his job to keep costs down. However, even after 26 years as Studio Chief (and some 650,000 negatives) Keogh is reticent about curbing the use of material. He feels that it is better to have the waste caused by unnecessary picture taking than to run the risk of losing a good one. When he is on duty, Keogh sees every negative before it is dry. He has an unusual facility for "reading" negatives that saves hours of making prints in the darkroom. He selects the pictures to be printed.

Because of his familiarity with the work of every man on the staff, Keogh was assigned to make the first selection of pictures to be included in the *Journal-American* entry in the Competition.

Selection was made easier by a standing system of Savings Bond bonuses awarded to the photographer taking the best picture each week, with honorable mention for runners-up. These pictures, together with those gleaned from a quick run through of a year's clippings, narrowed the field down to some 300 photos.

Then the work began in earnest. The men who had actually decided how the newspaper was to be illustrated were confronted with the task of choosing 50 pictures that would exemplify a year's effort in getting out the newspaper.

Only top-notch news photographs can stand alone after the story that made them has died. From the stack of three hundred, Managing Editor Sam Day, City Editor Paul Schoenstein, Picture Editor Clarence Housman, and Bob Keogh selected 50 pictures, ten of which you see here. Each is a story unto itself.

For the competition, the captions had to be rewritten. Picture Editor Housman, who was responsible for the captions which appeared with the original story, now slanted a new set of captions toward the picture content instead of toward the original news story content.

In retrospect it hardly matters that Leonard Morgan's Special Award winning picture has a news background of the stabbing of a college student, or that *Anastasia at the Bar of Justice* merely shows him being questioned by the police, or that *D.O.A.* also contains the stark tragedy of a boy who was shot while protecting his mother from a gunman. These pictures stand apart even from the stories that made them.

Is it any wonder that a book with 50 pictures such as these, each 16 x 20, carefully captioned and presented in a tailor-made binder became a 50-pound prize-winning package?—THE END.

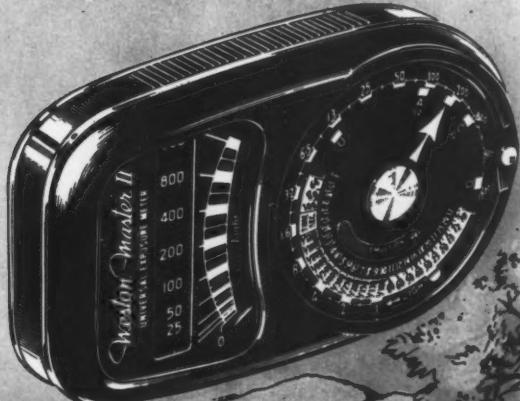
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**WESTON** exposure meters



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# take stereo close-ups

by BART BROOKS

DIR., STEREO-GRAPHIC LABS, INC.

ALL WORKERS IN STEREO sooner or later wish to take pictures at closer distances than their cameras normally allow. In moving in close, however, we are confronted by physical and optical limitations of our equipment. True, we can and do make acceptable and excellent stereograms with Busch, Realist and other stereo cameras that permit focusing as close as about 30 in. Yet, when we view such results, unless the slides were made with extreme care and correctly mounted, they are uncomfortable to look at. This distance of about 30 in. is the absolute workable limit with a standard stereo camera. Our goal here is to learn how to photograph objects from this "minimum" closeup distance down to the near limit of distinct vision (about ten inches).

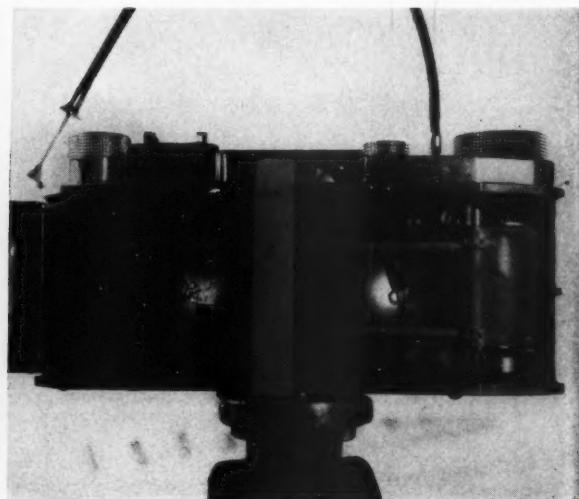
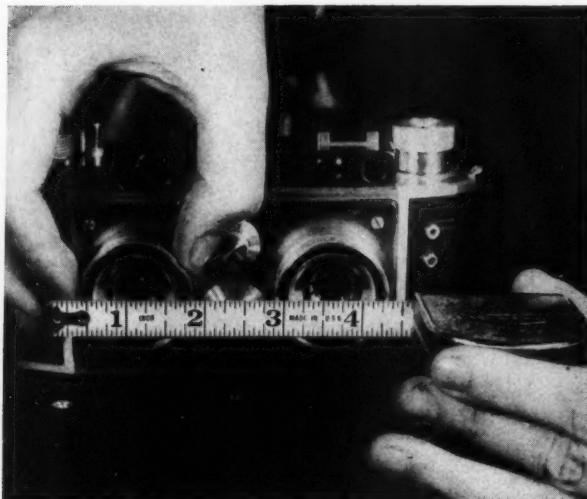
Stereo cameras, with two fixed lenses, look straight ahead. At distances of less than four feet, unlike our eyes which converge, the lenses continue to look straight ahead as we bring an object closer to them. As we go beyond the camera's minimum focal point of say, 30 in., the images are sharp and distinct on the film; but because our camera cannot converge its lenses, the two images are laterally displaced on the film. When transposed for viewing, the images show abnormal displacement of the left and right images. Our eyes cannot comfortably accommodate themselves to include all parts of the scene. The remedy is to provide a means whereby we can "toe in"

our camera lenses toward each other as we do our eyes. And, if we find it necessary to converge our eyes more to regard an object at even closer range, say 20 in., we must also find a means of increasing the convergence of the camera lenses to reproduce the same normal viewing conditions in the finished stereo slides.

Two elements are necessary to accomplish this: we must fit close-up lenses on our cameras, just as we put a close-up attachment on any camera to photograph objects at closer range than normal. Next, we must add simple prisms to our supplementary lenses to obtain an acceptable convergence for the lenses we select, increasing such deviation the closer we approach our subject with stronger supplementary lenses.

You can make exciting and unusual slides without much trouble if you don't expect scientific accuracy during projection.

The Stereo Anglelens (Photolix, Inc., 64 West Park Ave., Long Beach, N. Y.) is a combination portrait (or close-up) lens and prism, ground from one piece of glass. This latter feature is important since it eliminates two refracting surfaces which are present when separate close-up lenses and prisms are installed in front of the camera lenses. The close-up lens compensates for the limitations of any standard stereo camera to permit focusing as close as about 10 in. The prisms, *(Continued on page 114)*





*In order to see double views in stereo, place piece of cardboard on white line at right angles to magazine. Place nose just above cardboard, so each eye sees one view. Images will fuse into one, which, when sharp, will be in stereo. Make sure you have plenty of light.*

△The cat was photographed with the Busch Verascope. The exposure was f/11 by electronic flash. A pair of No. 2 Anglelenses was used. The tabletop figures necessitated No. 3 Anglelenses and an exposure by floods of  $\frac{1}{2}$  sec. at f/11. The depth of field here was quite shallow so background was kept plain and well behind the figures. Closeup mounts were necessary for both photographs. ▷



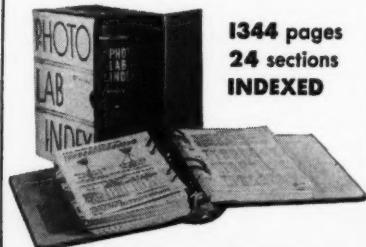
*Extreme left: Anglelenses must be placed on camera with great care. Set red lines on each opposite the other and check for proper alignment with a ruler.*

*Middle left: To determine subject-to-camera distances and depth of field with Anglelenses, remove camera back and tape a piece of ground glass on film plane. This is necessary for cameras other than Realist. A full Anglelens table for Realist appears on page 114.*

*Left: Measure your camera-to-subject distances from the front of the Anglelenses when in place. Accuracy down to  $\frac{1}{8}$  of an inch is important for good close-ups.*

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## **STEREO CLOSE-UPS**

*(Continued from page 112)*

matched in each case to the close-up lenses, provide the deviation or "toeing in" needed to cause the stereo camera to bend its point of view inward as the eyes converge to see close objects.

The Stereo Anglelens, available in three ranges, designated as No. 1, No. 2, and No. 3, cost under \$10 per pair and are available from your dealer. They slip readily into Series V filter adapter rings and may be installed on any stereo camera.

Precise installations of the Anglelenses on the camera is of prime importance. To assist in correct alignment, the prism surface of each lens is clearly marked with a red line on one edge. The lenses are placed in the filter holders and on the camera, after the aperture setting has been made, with the two red marks facing inwards towards each other. A straight edge is a good means of making accurate horizontal alignment (left photo, page 112).

The next important point is to eliminate distracting surroundings. Keep the scene plain and simple. We cannot arrange to photograph a close-up at, say, 13 in. and a second subject on a different plane in the same scene.

The table gives the manufacturer's data for use of the Stereo Anglelenses with the Stereo Realist. For stereo cameras other than the Realist, you must determine the subject distances and depth of field by test. This is done quite simply, as shown in right photo, page 112. Here the back of the Busch camera has been opened and a piece of ground glass cut to fit on the film surface, ground side towards the lenses, and held on with masking tape. The camera, mounted on a tripod, and equipped with a pair of properly aligned Anglelenses, is set on time exposure, with lenses open. To obtain the benefit of maximum depth of field, make all tests at a small aperture, say f/11, and plan to shoot at that aperture, varying your speed as a means of

obtaining different exposure settings.

Set the focusing dial at infinity. Move the camera in toward the subject until the image is in sharp focus on the ground glass. A piece of printed matter, such as a film box, is best for a focusing test, since printed matter is easily brought into sharp focus. The distance from the front of the Anglelens to the subject is measured accurately, and the depth of field determined by reading it from a ruler placed alongside the subject (page 113, bottom).

Repeat the same procedure with your camera set at three or four feet. This will provide you with rangefinder settings, subject distances and depth of field for each setting. Do the same with each set of Anglelenses to complete your data.

While gathering this data, it would be an excellent idea to examine the area appearing on the ground glass to see how much allowance you should make for parallax when taking the picture using the viewfinder. Some cameras, such as the Realist, have the viewfinder window on a line with the lenses eliminating all parallax, but most cameras will show a large discrepancy between what the camera sees and what the viewfinder sees.

The next step is to light your set and run test exposures for each of your three sets of lenses. Shoot over- and under-exposures as well as that indicated by your meter. Keep a record of all the exposures. Read the results when your film is returned and add this exposure information to your other test data.

These suggestions are not complete without a few thousand words in italics on the importance of correctly mounting your closeup stereo slides. No commercial mounting service can be expected to do this for you since each slide is almost an individual case.

As a general rule, with American format slides, it is necessary to provide correctly sized windows (masks) for framing closeup slides. Realist closeup masks are now available in a 20mm width.

*(Continued on page 116)*

## **TABLE FOR STEREO REALIST ANGLELENS**

Camera-to- Subject-Distance	Use Anglelens	Focus Setting	Depth of Field at f/11
39 in.	No. 1	Inf.	29 1/4-59 in.
22 in.	No. 1	4 ft.	19 1/4-26 1/2 in.
20 in.	No. 2	Inf.	17-24 in.
14 in.	No. 2	4 ft.	12 1/2-15 3/4 in.
13 in.	No. 3	Inf.	11 7/8-14 1/2 in.
10 in.	No. 3	4 ft.	9 1/8-11 in.

**Directions:** Place object to be photographed at one of the camera-to-subject-distances in Col. 1 (say 22 in.). Select proper strength Anglelens in Col. 2 (in our example, this would be No. 1). Set camera's focusing mechanism to footage shown in Col. 3 (this would be 4 ft.). Arrange object to be photographed so it lies within the depth of field listed in Col. 4 (with our test example, we would have nothing closer to the camera than 19 1/4 in. and nothing further than 26 1/2 in.). Then set aperture to f/11, place Anglelenses on camera. You're ready to photograph.

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GRAPHY

# ROBOT Star



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### STEREO CLOSE-UPS

(Continued from page 114)

These will accommodate slides made with No. 1 Anglelenses. For slides made with No. 2 Anglelenses, cover with black paper tape, the outside edge of each window of the Stereo Realist mask to obtain an opening 17mm wide. For No. 3 Anglelenses, mask down as before to a mask opening of 15mm.

Projection of stereo slides would be a lot simpler if the equipment manufacturers could agree to a standardization of dimensions, commencing with cameras, mounts, lenses, projectors and viewers, all of which, at this time, vary in many respects. Slides taken on one camera or another, and mounted in different mounts, will not project satisfactorily without expert projector adjustment for each slide. This makes for discomfort, sometimes quite extreme, for the viewing audience. However, slides mounted carefully, to suit the characteristics of the projection lenses with which they are to be shown, are highly satisfactory. Close-ups, projected on the screen, compound the problems, not the least of which is exaggerated parallax. Let's not spoil our fun in closeup stereo by expecting to see scientifically correct results in projection. In good hand viewers you will have no complaints.

—THE END

### BOOK REVIEW

(Continued from page 84)

cameras, but opinionated and critical photographers. Some choose novel subjects. But it is in the treatment of the subjects that these 112 photographs differ from others. The photographer feels no hesitation to blur deliberately, solarize, print in negative, in high contrast or low, if he feels the technique justifies the ends. Many of the photographers' names will be new to you: Hammarskjöld, Merfels, Hardy. Others: Moholy-Nagy, Brandt, Brassai, may be old friends. But the photographs are almost all previously unpublished in America. Texts of explanation by the editor of the book, Otto Steinert, as well as others, appear in English, French and German. A biography of each photographer represented proves an excellent insight into the photographs, but alas it is only in German. No camera or film caption data is included in this volume. More than anything else the volume strives, successfully, to prove that imaginative photography transcends technique; that mind is more important than fine-grain emulsion; that creativity outweighs f/1.5 lenses with high resolving powers; that the cameraman can be the brain and the camera a tool, a photo brush, in his hands.—Herbert Keppler. This book is available through MODERN PHOTOGRAPHY, see page 141.

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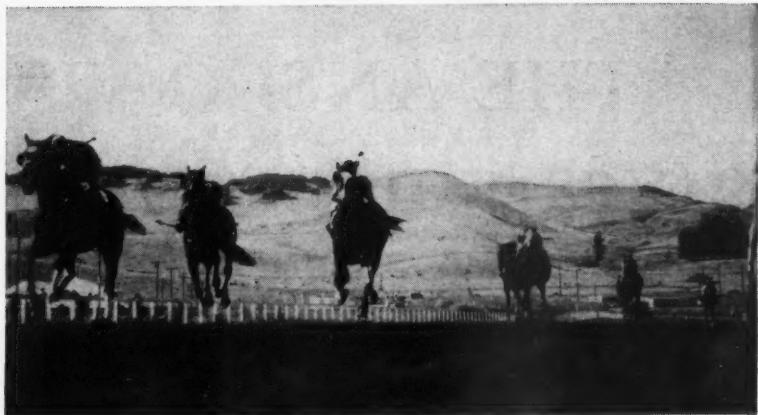
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This remote control shot looks as if it had been snapped inside the guard rail—a position long since forbidden to photographers. Actually, Bob Palmer, Vallejo, Cal., *Times-Herald* photographer was 25 feet away. Setting the focal plane shutter of his 4x5 Anniversary Speed Graphic for 1/1000 sec. and the lens at f/11, he wedged a pencil stub against the curtain key to prevent the cocked and released shutter from operating. Then he placed the camera on the ground under the rail, with the lens focused on the finish line. A long string tied to the pencil prop allowed him to pull it free and trip the shutter as the winner crossed the line.

## HOW BIG A PRINT?

(Continued from page 49)

In addition to those whose pictures appear on pages 46-49, three other photographers gave views on print size.

*Arthur Rothstein* of *Look* magazine: "I think it boils down to the fact that size is determined by the environment in which the picture is used. On the magazine we have to deal with prints of all sizes, but every photographer would like to see his pictures used full page. We admit that they can't all be full page. They have to use some text! Actually, I don't have a thing to say about print size—that's the art director's business. I do have a great belief that prints should be as big as possible. Big prints make the biggest impact. And pictures that have a lot of detail lose a great deal when printed small. It's really a matter of common sense. Once we ran a picture of Jimmy Durante full page in *Look*. It was made with an 8 x 10 camera because I had to get every bit of detail in the face. But here's the funny thing. The same picture was used as a cover on *Quick*, reduced to 4 x 4 1/2. There was no difference in effectiveness because each print was the maximum size of the environment in which it was used."

*Arthur Mawhinney*, author of *Gallery of American Dogs*: "I can give you two answers—one as a print-maker and the other as a judge of photographic exhibitions. My prints are slightly less than life size, and as I photograph dogs more than anything else, the size of the dog determines the size of the print. As a judge, I would say that print size does not make a bit of difference. All the talk about

small prints not being able to compete with big ones is just not so. Every time a small print comes up before the judges, they call a halt and pass the print around so that it may be inspected at close range. Most salon judging is done from ten to twelve feet from the print, so the big ones do show up well. However, even if the large print has impact, the beautifully made small print is just as effective if viewed from the right distance. Subject matter definitely does affect the size of the print. Landscapes and industrial photographs can be made much larger than portraits. The larger-than-life size character studies are, to my mind, monstrosities."

*Dorothy Norman*, author and editor: "I have two feelings about print size. When a sense of beauty, a particular kind of delicate modelling that might be lost through enlargement, is one's primary concern, then it seems wrong to enlarge it. The immediate and controlled sense of touch, of tonal quality, of depth, present in a well-made contact print is often lost through enlarging. But there are other kinds of pictures that do not suffer from enlargement. One may wish to make a striking image that can carry some distance, or to photograph something in motion. The approach to taking such pictures is quite different from that used when a purely poetic feeling is to be expressed. Perhaps I should say it this way: The first kind of print can be compared to the playing of the finest violin by the finest of violinists; the second to an extremely well-made radio news broadcast. When each type of presentation is made with a highly developed sense of quality, it will satisfy." —THE END

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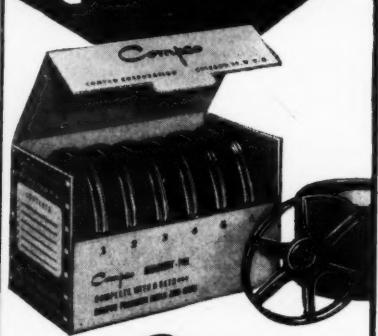
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## THE CANON CAMERA

(Continued from page 60)

sharply with the maximum magnification. Then, if the normal 50mm lens were being used, the magnification control lever could be quickly flipped forward to show the correct field of view for the 50mm lens, while the rangefinder could still be used, at less magnification. Over 50 photographers, amateur and professional, were asked to test this focusing device. Without exception they all considered it to be an outstanding rangefinder improvement.

When the Canon III was torn down, the magnification system was found to be simple, sturdily made, and showed no signs that it should get out of adjustment easily. There is a small square metal turret inside the rangefinder housing (see page 56). Two facing sides of the turret are fitted with little lenses. The other two facing sides merely have holes cut through them outlining the field of view for the 100mm lens. When the turret is turned to the 100mm lens position, you look right through the holes in the turret into the optical system of the rangefinder. When the magnification control is set to the 50mm lens position the turret rotates 90 degrees so that the two lenses in it have a minifying effect on the rangefinder image; everything looks smaller and the field of view covered is greater than for the 100mm lens position. Flipping the control to maximum magnification rotates the little turret 180 degrees. The two lenses now have a powerful magnifying effect on the rangefinder images and the narrow field of view of the 135mm lens is shown.

The only drawback noticeable with this system was that there was a pronounced lateral parallax error at close ranges, when using the 100mm or 135mm lenses. Also, in the viewfinder the corners of the image are cut off somewhat at high magnification. The manufacturer recommends the use of a parallax correcting accessory viewfinder, and a very well made one is supplied with each of the lenses.

The internal construction of the camera is similar in design to the Leica. The camera that was torn down appeared to be of excellent construction. Several repairmen ventured the observation that some of the top German cameras might have shown more attention to finish on the inner works, but that there seemed to be nothing lacking in the Canon mechanism that would affect its ability to function correctly for just as long as any other camera.

### The 50mm, f/1.8 Serenar lens

Standard equipment with the Canon IV is the 50mm, f/1.8 Serenar lens. This has click stops on the diaphragm control. (Continued on page 122)

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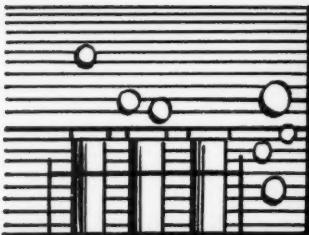


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**THE CANON CAMERA**

(Continued from page 120)

trol, focuses down to 3½ ft. and is in a non-collapsible mount. This lens replaces the 50mm, f/1.9 in collapsible mount which was supplied with the Canon III. MODERN's editors were unable to test the f/1.9 lens and have no first-hand information as to its performance. However, the 50mm, f/1.8 supplied with the camera showed itself to be first class. It was well adjusted to the camera; it gave sharp images at all apertures; there was no noticeable change of focus when it was stopped down; there was no objectionable flare in the lens when it was wide open. Light transmission was on a par with that of other excellent lenses and there was no noticeable vignetting (darkening of the corners of the negative) when used wide open. With this lens, price of the Canon IV is \$295.

**The other Serenar lenses**

To go with the camera, the manufacturer has developed a whole battery of lenses—three wide-angle types and three long focal length and telephoto types. The only one which was not tested was the 35mm, f/3.2. The other five were given practical picture taking tests and were examined carefully with optical testing instruments in two separate laboratories where the technicians arrived at virtually identical opinions independently of each other. The lenses will be described individually.

**Ultra-wide-angle 28mm, f/3.5:** To cover a 75-degree angle with an aperture of f/3.5 is a difficult optical problem. A six-element Serenar lens was designed to do this. At present, to the best of our knowledge, this is the only such lens available in the U. S. A., although there have been rumors that similar lenses are under development elsewhere. The only 28mm Leitz-made lens for the Leica is the Hektor f/6.3. A fast lens covering such a wide angle on a 35mm camera can be an extremely useful tool, for specialized work.

First results with the 28mm lens were disappointing. The pictures were not sharp at f/3.5. However, careful examination showed that the lens was satisfactory from an optical standpoint but was out of adjustment for focus. When set for infinity it focused the central part of the image about 5/1,000 (.005) in. behind the film plane, and slightly out of focus, while the very edges of the picture were in sharp focus. The camera could be refocused to a shorter range to bring the center of the negative into sharp focus. Then the edges of the negative were unsharp. (This indicated that the field was not perfectly flat, but in the opinion of the technicians a certain amount of this was to be expected in a

(Continued on page 124)

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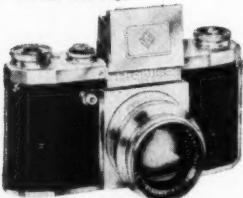


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## THE CANON CAMERA

(Continued from page 122)

fast lens covering such a wide angle.)

By focusing the camera for about 25 ft. the lens seemed to do better for distant objects, even at f/3.5. When it was stopped down to f/4, matter of only one-half stop, the performance became quite satisfactory (see the photo on pages 58-59). However, no attempt was made to use the lens with the rangefinder for closer work at wide apertures, as there was no way to compensate accurately for the incorrect focus. This lens could be adjusted by a skilled repairman without much difficulty. There was a noticeable but not objectionable amount of vignetting at wide apertures, indicating that less light got to the corners of the negative than to the center. This happens with wide angle lenses. At f/4, the 28mm lens offers a substantial gain in speed over previously available lenses and should be a most useful tool for photojournalists and others.

To check further, two more of the 28mm lenses were examined and were found to have the same characteristics. These lenses could be used as they were, but apparently they fell short of their full potential capabilities due to the condition described. Price of the 28mm lens is \$177.85 with matching view-finder and leather case.

**Semi-wide-angle 35mm f/2.8:** This six-element lens is designed to cover a 64-degree angle and the one examined did so, sharply and capably, even at f/2.8. It was in correct adjustment for focus and was in every way an excellent item. Although this lens is bound to be compared with the Zeiss Biogon 35mm, f/2.8, it is completely different in design. Price, \$145.25, with viewfinder, case.

**Long focus 85mm, f/2:** Six elements are used in this big lens, which covers an angle of 29 degrees. We have used it for about nine months. When it first was tested on a camera the results were disappointing. Examination showed it to be out of adjustment for focus. When this was corrected by repairman Martin E. Forscher, the lens showed itself to be an exceptionally good piece of equipment. Price, \$187 with viewfinder, case.

**Long focus 100mm, f/4:** This is a conventional three-element lens covering a 25-degree angle. The one examined was focusing sharply about 3/1,000 (.003) in. ahead of the film plane when set for infinity. It was impossible to compensate for this on the camera. As it was it would perform satisfactorily, but with slight adjustment by a good repairman it could have been made to operate with full efficiency. Optically, it was a good lens. Price, \$108 with viewfinder and case.

**Telephoto 135mm, f/4:** This is a fine telephoto type covering 19 degrees, and (Continued on page 126)

# New photo books

**TESTED MONEY MAKING IDEAS FOR PHOTOGRAPHERS**, by Charles Abel, 280 pages. Greenberg: Publisher. Price \$3.95.

Don't confuse this book with the one having a similar title that the author brought out in '31. The early book dealt with portrait photography only; this one deals with portraiture and commercial work but is not a revision. The word *commercial* is the key to the contents. In addition to dozens of money-making ideas for everyday as well as seasonal use, the book deals with the problems every commercial (studio or free-lance) photographer meets. Advertising, co-op plans, merchandising, publicity plans, business ethics, give-aways, in short, the works. This is a specialized book for specialized readers.—A.W.A.\*

**STALKING BIRDS WITH COLOR CAMERA**, by Arthur A. Allen, 328 pages, illustrated in black and white plus 331 full color photographs. National Geographic Society. Price \$7.50.

This book won't tell you how to photograph a bird—not even a stuffed one. Somewhere in the text you discover that the author, who is also the Professor of Ornithology at Cornell University, used a Graflex, a Leica with a telephoto lens, and probably other equipment of similar calibre. But the photographic shop-talk is practically nil because this is a book about birds for people who love birds. Curiously enough, the Professor is an excellent photographer who supplied all but a few of the gorgeous color shots himself. Moreover, he knows how to describe his field trips so that they sound like an adventure story even if you don't know a curlew from a crow. If you can enjoy fine pictures without losing sleep over the lens and shutter speeds that captured them, this book deserves space on your shelf.—A.W.A.

**ROLLEIFLEX AND ROLLEICORD GUIDE**, by W. D. Emanuel, 112 pages, numerous illustrations, paper bound. Transatlantic Arts. Price \$1.75

**THE MODERN ROLLEIFLEX AND ROLLEICORD GUIDE**, by Kenneth Tydings, 128 pages, numerous illustrations, paper bound. Greenberg: Publisher. Price \$1.95

There are few things in photographic literature quite so appealing to the avid owner of photographic equipment as a book devoted exclusively to his make of camera. A brief thumbing through at the store or a reading of an advertisement, and the guide is bought for better or for worse.

The guides by Tydings and Emanuel are literary accomplishments of two entirely different orders.

Emanuel's book is a carefully thought out, well illustrated, ably written treatise on all models of the Rollei-

flex and Rolleicord. He first examines the Rollei's good points and shortcomings and then describes and illustrates all models ever manufactured, giving the dates of manufacture so the camera owner will know just how old his equipment is.

The various lenses fitted to the Rolleis are described and compared as to excellence. All operations of every Rollei model—loading, focusing, viewing—are treated simply but thoroughly. Depth of field, exposure, the use of filters and choice of film are handled in like manner. Accessories are illustrated and described. The book is replete with hints and ideas, some of which even the most professional Rollei user will find new. The line-drawn illustrations throughout the book are excellent while the photographic salon section of Rollei shots bound in the middle of the book show the versatility of the camera. All-in-all, a book which any Rollei owner or prospective purchaser could enjoy.

The Tydings guide, although more lengthy as to number of pages, is in reality a rehash of former camera guides with little else changed save the name Rolleiflex or Rolleicord substituted. The author's exposure tables are somewhat confusing and the book is unfortunately handicapped by errors in facts, spelling, typography and poor grammar.—H. K.\*

**RETINA GUIDE**, by W. D. Emanuel, 64 pages, numerous illustrations, paper bound. Transatlantic Arts. Price \$1.25

**EXAKTA GUIDE**, by W. D. Emanuel, 112 pages, numerous illustrations, paper bound. Transatlantic Arts. Price \$1.75

**LEICA GUIDE**, by W. D. Emanuel, 112 pages, numerous illustrations, paper bound. Transatlantic Arts. Price \$1.75

**THE ARGUS 35mm GUIDE AND REFERENCE BOOK**, by Kenneth Tydings, 128 pages, paper bound. Greenberg: Publisher. Price \$1.95

**TYDINGS' GUIDE TO KODAK MINIATURE CAMERAS**, by Kenneth Tydings, 128 pages, paper bound, numerous illustrations. Greenberg: Publisher. Price \$1.95

Emanuel's latest revised guides for the Retina, Exakta and Leica continue the high standard of the series (see review of Rollei guide above) while the best that can be said for Tydings' efforts is that they are the only guides dealing with the subject material covered.—H. K.\*

**SALON PHOTOGRAPHY**, Edited by Robert Brightman, 144 pages, numerous illustrations, paper bound. Fawcett Publications, Inc.

Mildred Stagg writes of six leading photographers' toughest assignments; Peter Gowland follows a model through 24 hours; Simpson Kalisher presents a selection of his best candid work. Sixteen other major feature stories plus a 30-page salon section.—H. K.

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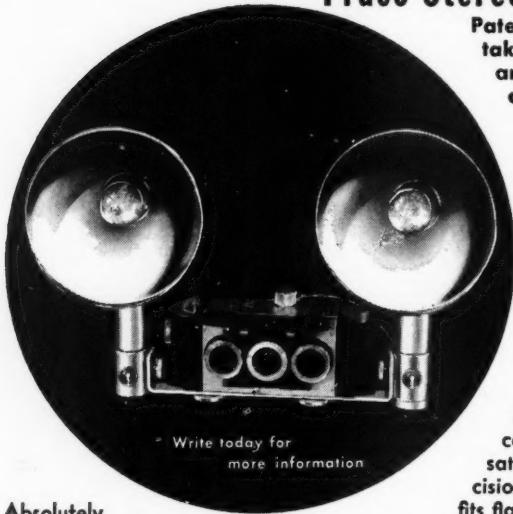
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## THE CANON CAMERA

(Continued from page 124)

it has four elements. The front and rear ones are quite thin; in between are two thick pieces of glass cemented together. The lens tested was excellent, despite the fact that it was found to be back focusing about 2/1,000 (.002) in. When the lens was set to 250 ft. the performance improved noticeably. Here was another instance where the lens would have been satisfactory as it was, but with a minor adjustment by a skilled mechanic it could have been spectacular. Price, \$122.25 with viewfinder and case.

### The lenses in general

Present Serenar lens mounts are made of brass and steel and the big lenses are definitely heavy, though bulk has been kept to a minimum. According to experienced technicians who examined them, these lenses and their mounts showed design, workmanship and finish comparable to any other high grade optical equipment on the market. The "slightly out of adjustment" condition which was found in some of these lenses is not peculiar to Serenar lenses only, the technicians added; a surprising number of lenses of otherwise excellent manufacture are operating at reduced efficiency for the same reason. Correct lens-to-camera adjustment is vital, and MODERN's lens articles have always stressed the importance of such adjustment.

The lenses were also examined for light transmission, which was excellent. The lenses did not show objectionable flare, and achieved a satisfactory distribution of light over the negative area. This indicated that they would be good lenses for color work at wide apertures.

### The Canon flash outfit

The Canon IV camera is synchronized for flashbulbs, but not for electronic flash of the usual 0-millisecond delay type. However, the system is so designed that a good repairman could easily adapt the camera to use electronic flash as well as flashbulbs. On the left side of the camera is a solidly attached bracket onto which the flashgun clips. The bracket contains electric contacts, so in the process of putting on the gun the circuit is completed and the gun is ready for use. This is an exceptionally sturdy set-up. Unfortunately, this arrangement has done no good for the leather carrying case, which has had to be slit completely on one end in order to accommodate the flash unit (see photo opposite.) However, the case is being redesigned and will be reinforced, probably with metal bands, to overcome this problem.

The camera has two electrical circuits. The high speed one (1/25 to 1/1,000 sec.) is intended for use with the various focal plane type flashbulbs. There is also a slow speed circuit (1/8 sec. and

slower) which is designed to permit the use of any press type bulb (No. 5, 22, 40, etc.) during the period when the shutter is completely open, as it is in slow shutter speed exposures. This is the circuit which could be adapted to electronic flash.

The outfit which the Canon Camera Co. developed to function with these synchronizer circuits can only be described as extraordinary. It is priced at \$100.70 and you can see all the parts, with the exception of a leather case, pictured on page 57. The equipment seems to be well made and materials have not been spared. The whole affair is quite ingenious. The only difficulty is that much of this design and production effort was expended for purposes which seem to have no bearing on the American market. Recognizing this, the manufacturer is preparing a simplified unit built around the basic flashgun to sell for about \$30 and an American company will soon market a simple adapter permitting the use of almost any domestic flash equipment with the Canon IV. It is expected that adaptations for electronic flash will also be made available.

#### How good is the Canon IV?

It is a difficult task to give a blanket evaluation of a camera and lenses such as these. Japan is on the other side of the world and we have no way of determining what kind of quality control is exercised in manufacture. If the manufacturer will maintain or exceed the standards of quality displayed in the cameras we have examined, the Canon is certain to be listed among the world's top quality miniatures. The importers seem to have no qualms on the subject and offer a "5 year free service guarantee." They have also set up capable repair facilities (International Camera Corp., 844 West Adams St., Chicago, Ill.). Apparently, they believe that the Canon is here to stay.—THE END.



One end of camera case is split to accommodate flash bracket. Potential weak spot will be reinforced in future.

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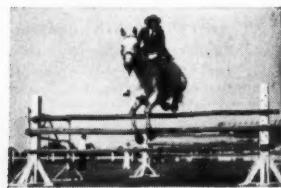


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# What's Ahead?

by LLOYD E. VARDEN



During this past summer I got a yen to go to Europe to see first hand what was happening in photography over there. I have no intention of discussing this trip in detail, for that is beyond the scope of this column. However, I should like to relate briefly one overall impression that I gained which does bear a definite relation to "what's ahead" in photography.

### Color negative processes pre-eminent

It seemed as though everywhere I went I saw more and more evidence that amateur color photography in Europe is synonymous with the color negative-positive process. I had heard of all but one of the color negative products available in Europe before leaving America, but I had no idea that they had gained so much headway.

The trend in this country, too, has been toward color negative processes, but it has not been so apparent as it is in Europe. In America we have only two manufacturers of color negative films, both of whom also feature color reversal films quite widely. In addition they produce color prints from positive color transparencies or make materials for others to produce them. In Europe, on the other hand, there are now five manufacturers of color negative film, each having a color printing service. But not a single European company produces a product for making color prints from positive transparencies. I learned that still other manufacturers in Europe will enter the color negative picture in due time, with complete disregard for reversible color materials. With this much activity in the color negative field one cannot fail to be convinced that European amateur color photography is going in that direction.

### Type of process

Agfacolor Negative film and color prints have been available in Germany for some years. These have now been introduced throughout Europe, including England. As a matter of fact, in England a school has been set up for instructing finishers on the making of color prints on Agfacolor paper from Agfacolor negatives. After the war Agfa lost its hold on the color field in Europe since the basic patents became available to all comers. The current color negative processes in Europe,

without exception, are fundamentally copies of the Agfacolor process. However, this does not imply in any way that all the products produced are of the same quality. There is considerable technology involved in the manufacture of a color film, and so naturally the firms with the most know-how will make the best product.

Gevacolor Negative film is also on the market throughout Europe, including England. However, the processing and printing are done only at the Gevaert plant in Antwerp, and with quite excellent results.

Ferraniacolor Negative film is another fairly popular item. It is manufactured and processed by the Ferrania company in Milan, Italy. In Switzerland, Tellko manufactures a color negative film and produces first-rate color prints. That makes four established manufacturers of color negative film in Europe, which, with the newly announced Pakolor, described below, brings the total to five.

### Pakolor—the latest color negative material

Shortly before my arrival in England a new color negative product was announced under the name "Pakolor". It, too, is based on the Agfa principle. It is manufactured and processed under a rather complex organizational arrangement, but in spite of the handicaps the end result is quite satisfactory. At least, the prints shown to me by Percy W. Harris, Editor of *The Miniature Camera Magazine* and Past-President of the Royal Photographic Society, showed that the process had much promise for a successful future.

The film and paper used by Pakolor are coated in Leamington Spa, in the heart of the Shakespeare country, by Standard Photographic Supplies, which is owned by A. R. Bott and Sons, Ltd. This firm receives its essential supplies, such as non-diffusing color couplers, from Dr. K. I. Jacobson who, in association with Dr. G. N. White, conducted the experimental work which made Pakolor possible. Now, to complicate things still further, the finished film is distributed and processed, as well as printed, by Associated British-Pathe in London. However, arrangements are being made for marketing processing kits so that the consumer may do his own finishing.

Pakolor will not be the last manufacturer in Europe to introduce a color

negative process. I am unable to disclose names just now, but I do know that there will be a few newcomers in the field before too long. This all adds up to but one thing: color negative-positive processes will set the pace in Europe for amateur color photography for some years to come.

#### New magnetic film holder may lead to sharper pictures

In U. S. Patent 2,604,831, recently issued to V. H. Fraenckel with an assignment to the General Electric Company, a new idea is described for keeping films perfectly flat in the focal plane of a camera. If put to practical use, the idea should remove one of the bugaboos constantly plaguing photographers who want sharper pictures.

The idea embodies the use of a special backcoating located on a film where the non-curl, antihalation backing usually is. This backcoating would contain particles dispersed in a carrier—perhaps gelatin—that would be attracted to small permanent magnets mounted in the position of the pressure plate. With modern Alnico-type magnets the magnetic attraction would be sufficiently strong to hold the film firmly in the focal plane. Moreover, the special backcoating could be made to function at the same time as an antihalation non-curling layer.

#### New toning process

Ira B. Current of Ansco has just obtained a patent (U.S.P. 2,607,686) on a process of obtaining cold sepia tones. It seems to me that the disclosures embody well-known principles, but by combining, as Current does, a developer of special make-up with a sulfur or selenium toner, the end result may be unique.

The special developer used by Current is nothing more than a common developer containing from 20 to 80 grams of potassium bromide. A highly restrained developer of this type tends to give very warm tone prints upon straight development. However, Current gives the warm-tone black-and-white print a toning treatment in a typical sulfur or selenium toner. The final color is a "cold sepia" which is specified in the patent by spectro-photometric curves. It would seem worth trying in some cases.—THE END.



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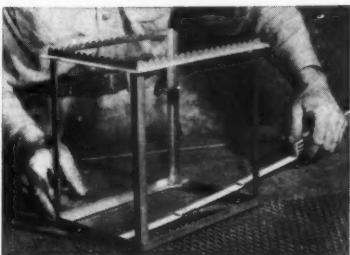
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3. Next, the depth of the rack was measured, and six strands of heavy stainless steel wire were bent and stained until each Nikor reel could slide easily and quickly on and off.



4. Here you see one of the wire rods (or fingers) shaped and bent into form. Each one of the fingers was made to hold up to 3 Nikor reels during developing of the roll film.



5. Each metal finger was individually welded on to the expanded steel base. Then the entire unit was placed into the developing rack, and was ready for immediate use.—Edith Coverdale



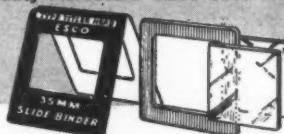
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### I WILL REMEMBER TO

Let my children continue to play and be with their usual companions. They have already been exposed to whatever polio virus may be in that group, and they may have developed immunity (protection) against it.

Teach my children to scrub their hands before putting food in their mouths. Polio virus may be carried into the body through the mouth.

See that my children never use anybody else's towels, wash cloths or dirty drinking glasses, dishes and tableware. Polio virus could be carried from these things to other people.

Follow my doctor's advice about nose and throat operations, inoculations, or teeth extractions during the polio season.

Be ever watchful for signs of polio: headache, fever, sore throat, upset stomach, tenderness and stiffness of the neck and back.

Call my doctor at once, and in the meantime, put to bed and away from others, any member of my family showing such symptoms.

### I WILL NOT

Allow my children to mingle with strangers, especially in crowds, or go

into homes outside their own circle. There are three different viruses that cause polio. My children's group may be immune to one of those. Strangers may carry another polio virus to which they are not immune.

Let my children become fatigued or chilled. Overtired or chilled bodies are less able to fight off polio.

Take my children away from our community without good cause. Polio time is the time to stay at home and keep with everyday companions.

## IF POLIO STRIKES MY HOME

### I WILL

Have confidence in my doctor, knowing the earlier the care, the better my child's chances for complete recovery. I know that my child has a better than even chance to recover without permanent paralysis.

Call my local chapter of the National Foundation for Infantile Paralysis immediately for information or help. The telephone book or my health department will tell me how to reach the chapter.

Remember that whatever financial help my family needs for polio care will be given through the chapter. This is made possible by the gifts of the American people to the March of Dimes each January.

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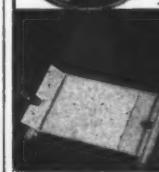
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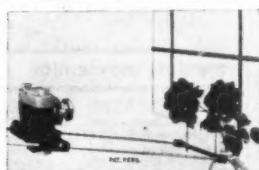
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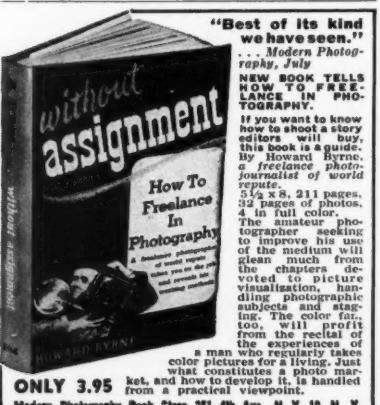
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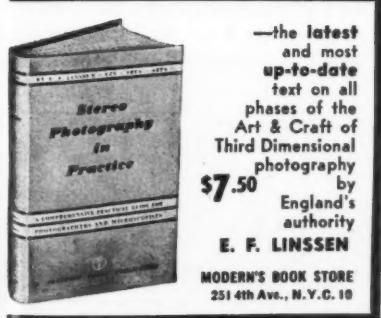
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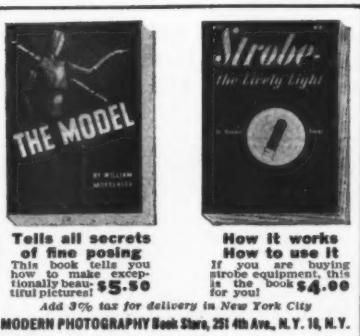
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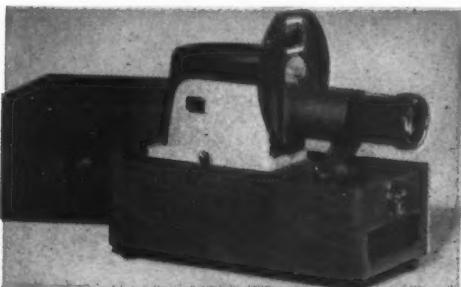
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